



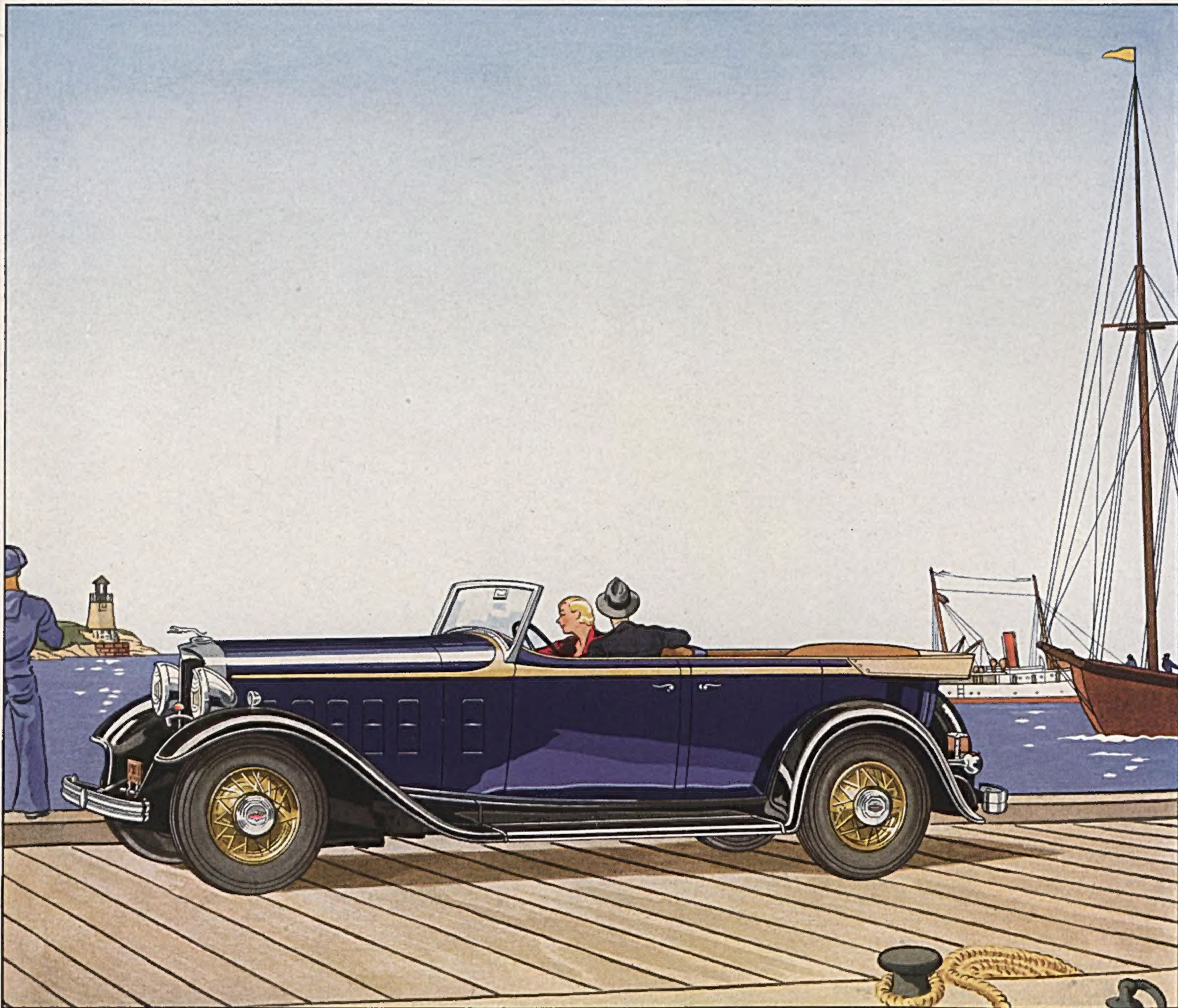
# AUTUMN FORECAST

AUGUST · 1 · 1932

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THE LINCOLN V-8 CYLINDER . . . 4-PASSENGER PHAETON . . . \$3000 AT DETROIT

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Lower group—Left to right

From Marcel Rochas, dress of novelty wool, heavy silk crepe trim in contrasting color.

After Schiaparelli, dress of novelty weave wool trimmed with metal buttons.

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17. VOGUE'S BOOK OF PRIVATE CAMPS. A comprehensive and authoritative book on camps from the viewpoint of the parent. The different types of camps—their purposes, regulations, activities, age limits. Vogue's Camp Bureau, 1928 Graybar Building, New York City.

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19. MARJORIE MAY'S TWELFTH BIRTHDAY. An intimate chat between mother and daughter. Mary Pauline Callender, Room 2155, 180 N. Michigan Ave., Chicago, Ill.

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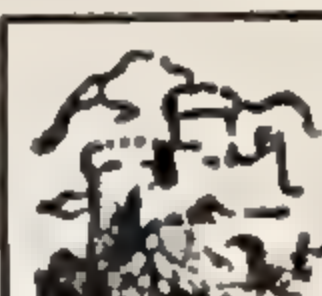
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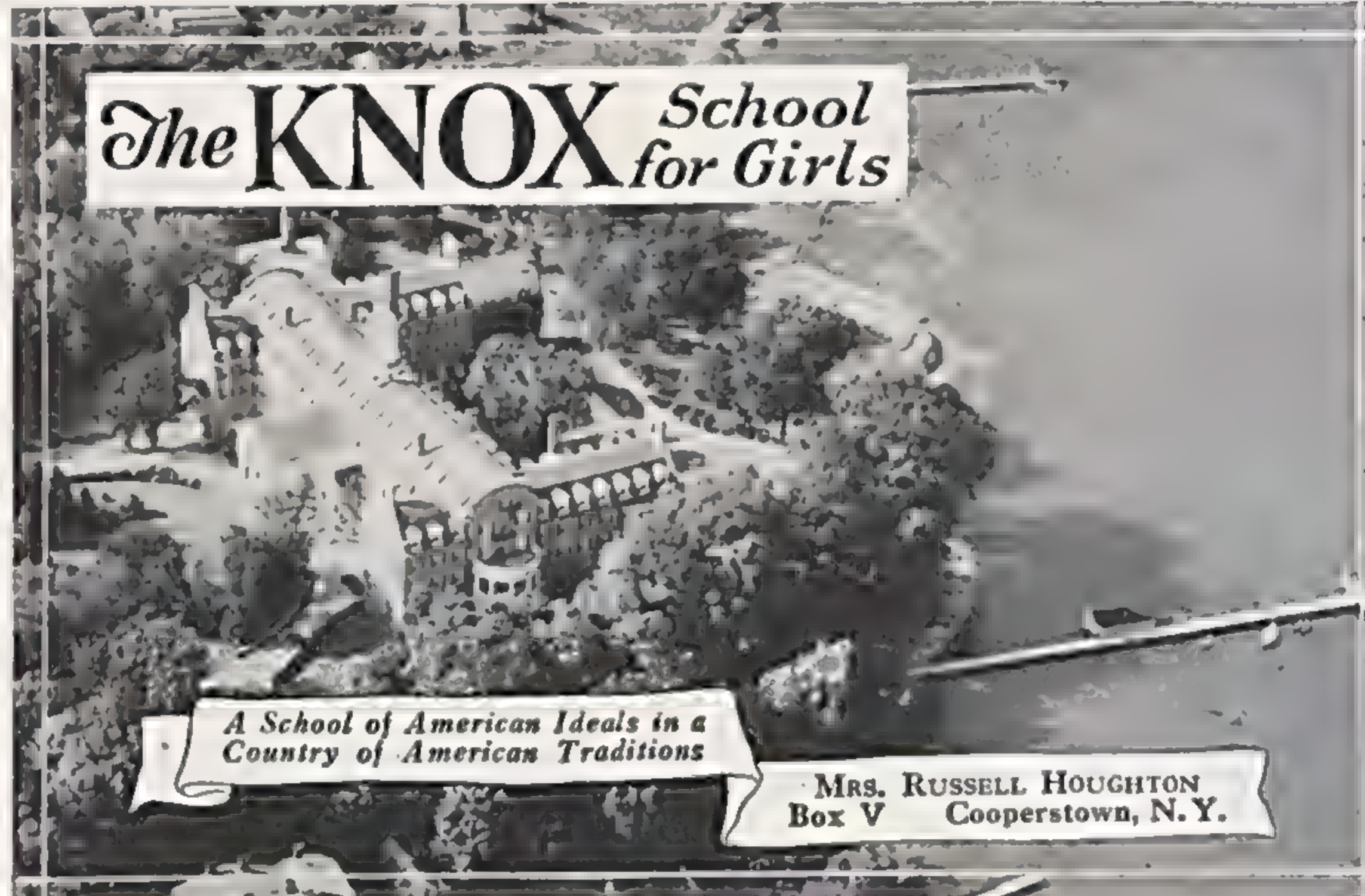
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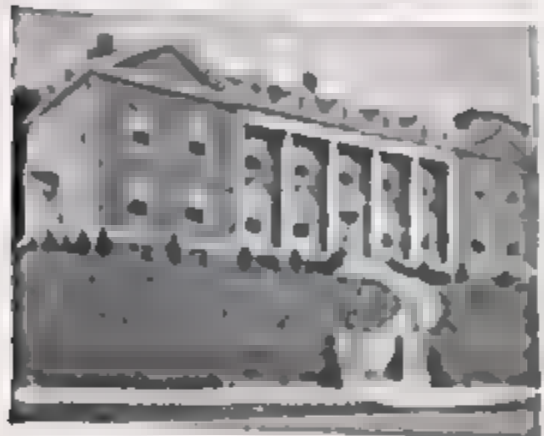
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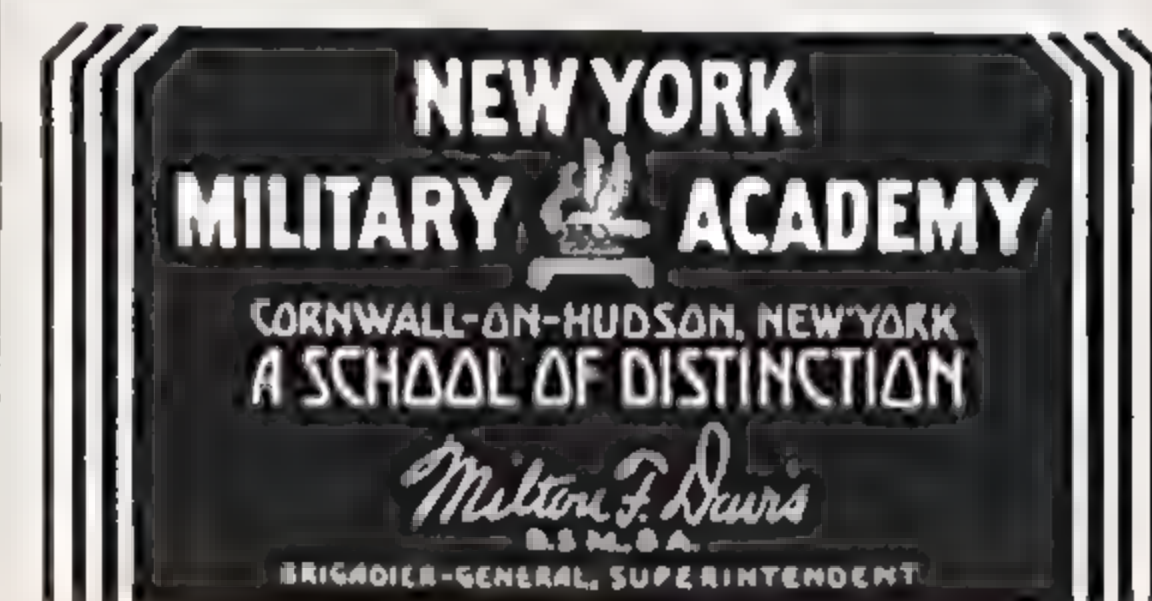
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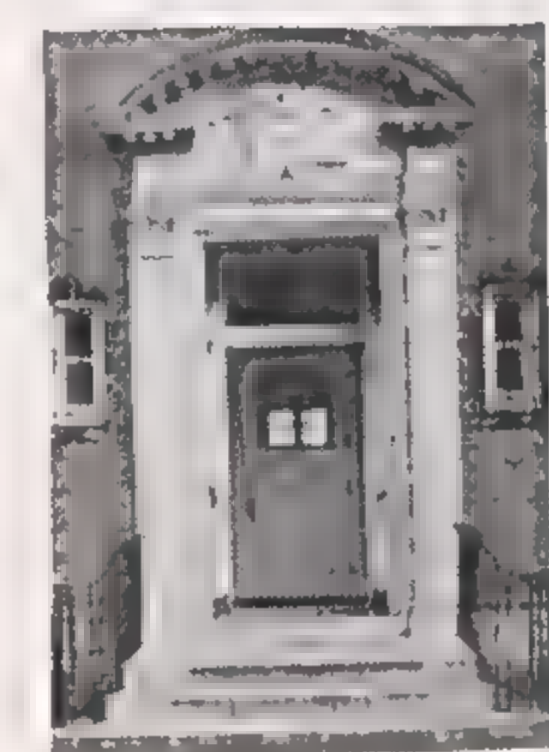
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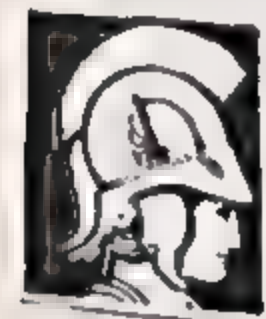


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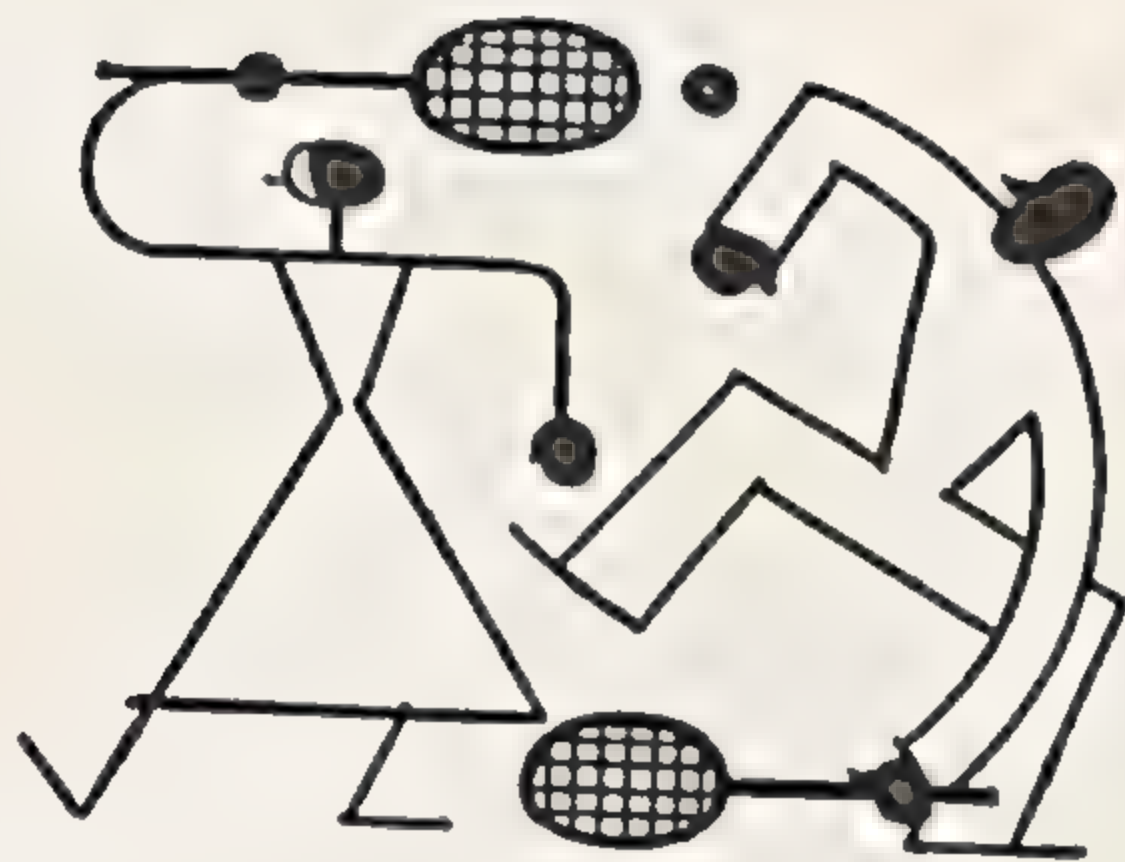
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THERE ARE THREE VOGUES  
AMERICAN, FRENCH, AND BRITISH  
Edna Woolman Chase, Editor-in-Chief

Carmel Snow—Editor of American Vogue  
Michel de Brunhoff—Editor of French Vogue  
Alison Settle—Editor of British Vogue



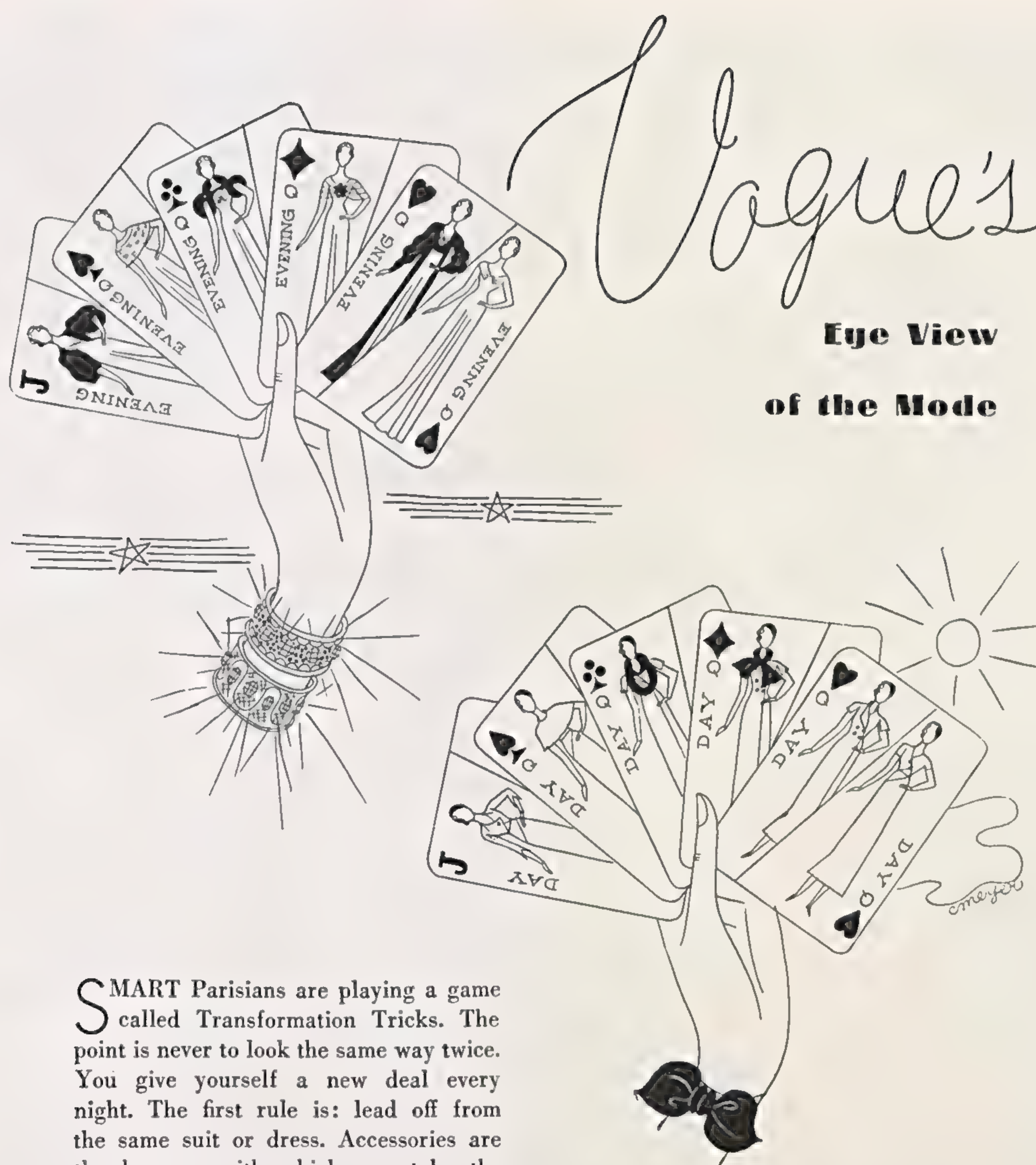
DU PLUS GRAND AU PLUS PETIT FLACON



BELLODGIA  
LE PARFUM LE PLUS SUBTIL  
CARON

PARIS





SMART Parisians are playing a game called Transformation Tricks. The point is never to look the same way twice. You give yourself a new deal every night. The first rule is: lead off from the same suit or dress. Accessories are the honours with which you take the tricks. Trump in with a different colour whenever you can. Stakes are low because of the times, but, to any one who can visualize the endless ramifications of the game, the gains are huge. Anyway, it's all an enormous amount of fun, and all the smart world is playing.

Look at the first hand, at the left in the sketch above, to see how to play in the evening. Here are some points to remember. You lead from one of the new, flowing dresses, cover it with a long coat, and take the first trick. No matter what high cards are stacked against you, a flower backed by a fichu will win another trick. Two silver fox skins looped around the arms double the bid. A paillette *collerette* played on the dress is a clever finesse. And a balloon-sleeved velvet jacket is always a sure trick.

Play the hand shown at the right in the daytime. Begin by bidding high with the dress and the coat shown at the right. Then make game and rubber by adding

the scarf to the coat. Redouble your chic by looping the silver fox twice around the neck. With the ace of fur berthas in your hand, you can afford to discard a lot of weaker accessories. If you trump in with the caraco over the dress, you are certain to take the last trick, whatever your opponent may do.

In any hand, extra tricks may be won by a skilful player. And you can learn a great deal about this game by studying the sketches on pages 21 and 22, then turning to pages 32, 33, and 41 for some more fine points. Remember that strategy is an important factor in success in this game, as in any other, and that strategy can only be learned by watching good players and then experimenting yourself. Look, therefore, at every snap-shot and every drawing in this issue of Vogue. You may be the one who will make the little Slam.





CECIL BEATON

### **Mrs. Ogden Phipps**

One of the most popular members of the young married set on Long Island, Mrs. Phipps entertains delightfully at her house at Roslyn. She was the former Miss Ruth Pruyn and is the daughter of Mr. and Mrs. Robert Pruyn. Her mother is among the many interesting women who have recently made a success in business, real estate being her field. Mrs. Phipps has a small son, Henry Ogden Phipps



# PARIS PREDICTIONS

## Soon you will have a waist-line at your ribs

**Y**OUR ribs will take more of your attention than ever. You will be just as coquettish about them as you once were about your hips. You will find yourself asking how many you have, and the sooner you count them, one by one, the smarter you will be. You may even have to massage yourself across your middle, to see if your diaphragm is as flat as it should be. Because you will want to have

A CORSELETED WAIST-LINE. This is the strategic point of the winter silhouette, so strongly embedded in the mode that you will look all wrong without it. Everything happens above or below it—as though the silhouette were cut in two. Contrast in fabrics, colours, and cut all stress the point. Your hips will be the least of your troubles, automatically disappearing under the fulness of your evening skirts, which begin their flowing lines higher than in years, giving you a long-legged look. Day skirts will follow this tendency in a modified form.

Above the waist-line, your dress will be strictly cut or slightly bloused or draped, but always the movement will start upwards from the lowest rib. Width across the chest and over the arms will, by contrast, taper the ribs and the waist. The newest trick to give this is

THE COLLERETTE. This is a bertha-cape that closes at the neck and fastens down the back. It has the quaint placidity of a nun's collar. It increases your height by drawing out the length of your silhouette. The wider and deeper it is, the smaller it makes your head. It can be adapted in all colours and all fabrics, for day as well as evening, and, for evening, it may be developed in paillettes. It serves up the head on a platter, throwing flattering high lights on the face. And just as important as the *collerette* is

THE BOLERO. But the bolero, this winter, will be consistently short, lopped off at the lowest rib to give your waist-line a chance to meet it in a smooth and swooping line. Generally, it hugs the body, and, often, it buttons right up the middle. But



the straight-hanging bolero runs along, an even favourite. When the bolero contrasts with the dress, it marks the top of your corseleted waist-line. When it matches, you have one of the cleverest ideas of the season—for, in the majority of cases, it comes off to disclose a contrasting top on your dress, so that you can look trim and businesslike and still have a note of colour hidden away, to spring whenever you like. These boleros, when fitted, are a perfect means to the unbroken silhouette. When it comes to

THE EVENING BOLERO (and these are rampant throughout the evening mode): you have a chance to put bulk and light at the top of your shaft—two important points. They are excessively flattering and feminine and furnish an opportunity to add innumerable variations to your evening wardrobe, when several new dresses might be difficult for the family exchequer. Everything, from velvet to taffeta and faille, with great big sleeves or little puffy ones or long and straight and sober ones, all are permissible. But have them light and wide, because

LIGHT TOPS will be the thing, this year. They appear all along the clothes-line, from morning to night. Sometimes, as deep yokes or high-waisted bodices, they are a part of the dress; sometimes, they are added on in the form of a draped bertha-cape for evening, tucked into place under the flowers on your bosom. They contrast as often in fabric as in colour, and a satin top to a crêpe skirt will be a common sight on winter nights.

By optical illusion, such a style thins out the ribs, and, for an older woman, it is a blessing. It is practical for the formal evening runabout—the softness of the top appearing over the dinner-table, yet disguised under a jacket. Here, again, you have amazing possibilities for

EVENING TRANSFORMATIONS, the newest sport of the year. Have you a black dress, and do you crave a coloured one? Put a bit of colour on it, but don't stop at one colour—have a different col-









EVENING WRAP FROM H. JAECKEL AND SONS

STEICHEN

Before leaving for Hollywood to start filming "The Animal Kingdom," the devastating Mr. Howard encounters Miss Chase, who played with him this season, and stops to admire her in a new fashion—a black broadcloth wrap, swathed in silver fox, tremendously effective in the Jones and Erwin set

**Miss Ilka Chase and Mr. Leslie Howard**





HORST

SCHIAPARELLI—JAY-THORPE • MAINBOCHER—BERGDORF GOODMAN

### Portents of autumn

Schiaparelli's new mania is lavender—gentle old-fashioned lavender—advanced here in an intensely modern dress of a new peau d'ange jersey. Slippers from Jay-Thorp

As daring in colour as a Picasso—this dress masses vivid blue in front, black in back, and white crêpe on the sides. White and green urn on a pedestal; Jones and Erwin





LANVIN—MACVEADY • AUGUSTABERNARD—BERGDORF GOODMAN

HORST

Yards and yards of floating, trailing skirt held into a tiny waist, a diaphanous pink-and-white print, an ingénue neck-line—this is a thing of beauty for Long Island nights

Not pure white crêpe—but a sleek, icy, blue-white—this has a swinging skirt and a cherry velvet cape to give the anchored-above, free-below feeling. Slippers from Bergdorf Goodman

### Free-swinging skirts





MAINBOCHER—PEGGY HOYT • MAINBOCHER—BERGDORF GOODMAN

**Sheltered by a toga-scarf or a jacket**



## THE MODERN FULL DRESS

• Even very gala dresses to-day are usually subdued with scarfs or jackets or neat little bodices. Here, at the left on the opposite page, Mainbocher shelters the shoulders with a toga scarf and edges it with fringe—short, hand-knotted fringe, which is again in fashion and used in sharp contrast or in a colour to match the dress, as in this model. It is "701," an evening ensemble that is made of crêpe mogul in a gorgeous, flattering shade of shrimp-red

• No matter how formal the dress, it will be worn, as often as not, with a little jacket to match it. Mainbocher's "705," at the right on the opposite page, is a chic example. It is of heavy white crêpe with a white satin spray, like a coq feather, encrusted on the front, emphasizing the moulding around the waist and ribs, without lessening the formality. The wide-sleeved jacket of the same heavy crêpe slips over the shoulders and hangs softly

• At the right is one of the light-coloured bodices—very high above a long, dark, swaying skirt—that will become more important than ever among the various versions of evening dress. Vionnet is the originator of this idea, and one of her most successful results is this model, "4520," made of flame-red satin, like a burning torch, above a shaft of dull black crêpe—an important combination of fabrics; from Salon Moderne, Saks-Fifth Avenue



VIONNET—SAKS-FIFTH AVENUE

**Black topped with a bright bodice**



# FUTURE HISTORY

## in coats and suits



1. Suits with Scarfs



2. The Beaver-Trimmed Coat

3. Astrakhan on Suits

HOYNINGEN-HUENÉ—PARIS

1. SUITS WITH SCARFS—you'll see lots. (Left) Louiseboulanger's "57" is of black crêpe trimmed in rose, blue, and lavender; Bendel. Mlle. Suzette Salen posed. Agnès hat. Goupy's "Gai-Gai" is of grège wool; green scarf; Sada Sacks. Colette Goupy hat

2. BEAVER-TRIMMED COATS will be chic. Lelong's "Escapade" (left) is of green ribbed wool; beaver revers-scarf. Mrs. O. J. Gude posed. Camille Roger hat. The second coat is Martial et Armand's "Joli Cœur," of beige wool and beaver; Milgrim. Maria Guy hat

3. ASTRAKHAN ON SUITS will be a high fashion, and specially good will be astrakhan-trimmed satin suits for restaurant dining—like Patou's "Dîner au Cabaret" (right in group); Bonwit Teller. Patou hat. Lucile Paray's "Domino" (beside it), is a suit of black silk-and-wool mixture. Rose Descat hat

4. THE FOX-TRIMMED SUIT will be unbeatable. Maggy Rouff's "Ferronia" is of woollen in two shades of grey, with blue fox. Rose Descat hat. Lucile Paray's "Smart" is of black broadcloth; Franklin Simon. Agnès hat

5. FOX-TRIMMED COATS, too, will lead—like Patou's "Premiers Froids" of brown velvet; blue fox; Milgrim. Patou hat. Or Mainbocher's "741," of black wool and beige fox; Milgrim

6. THE FURLESS COAT holds its own. Schiaparelli's "1170" is of Forstmann's green diagonal tweed, with metal clips and a cap to match; coat from Jay-Thorpe. Madame Helen Toulgouat posed. Maggy Rouff's "Rocaille," is of blue wool and jersey-tricot. Rose Valois hat. Miss Agneta Fischer posed

7. THE ASTRAKHAN-TRIMMED COAT will be extremely popular. Martial et Armand's "La Passante" (right in group) is of black wool; Russeks. Descat hat. Posed by Mrs. O. J. Gude. Lelong's coat, "Bel Ami," is of black cloth and astrakhan; Saks-Fifth Avenue. Agnès toque. Mlle. Salen posed





4. The Fox-Trimmed Suit



5. The Fox-Trimmed Coat



6 The Furless Coat

7. Astrakhan on Coats





MRS. GEORGE F. BAKER AND HER TWO SONS



THE BRIDE AND GROOM LEAVING THE CHURCH



The wedding of the daughter of Mr. and Mrs. George F. Baker was one of the gayest that Long Island has seen in years, from the minute of leaving the church to the waving off from the pier



OFF THEY GO IN MR. BAKER'S COMMUTER, "LITTLE VIKING," WHILE THE BRIDAL PARTY RETURNS SINGING "FOR HE'S A JOLLY GOOD FELLOW"





THE BRIDAL TABLE WAS SET OUT ON THE LAWN, WITH THE WEDDING-CAKE TOWERING IN THE CENTRE

Bridesmaids in sky-blue carried ma-donna-lilies tied with silver ribbons, and there was a horseshoe bridal table, a mammoth wedding-cake, a sky-blue mar-quee, and sky-blue parasols everywhere



THREE PHOTOGRAPHS BY FOTOGRAMS



MR. AND MRS. T. SUFFERN TAILER, MR. ROBERT O. BACON, AND MISS EMILY LAWRENCE

# LONG ISLAND WEDDING

**The wedding of Miss Florence T. Baker and Mr. T. Suffern Tailer**





**The current eclipse of shoulders**

## COLOUR GOES TO THE TOP

- Something new in a touch of white—the crêpe fichu with fluted edges, shown in the two top-most sketches at the left. It's on Lelong's "Pensive," a black crêpon dress with shoulders covered in the inevitable way; The Tailored Woman
- Navy-blue silk velvet with a band of white ermine going all the way round is a luxurious way to get your colour at the top. Lelong does it in "Firmament," a hip-length cape-jacket with a rolled shawl collar; Bonwit Teller
- You can change the looks of your evening dresses by a series of tiny velvet jackets in different colours—like Augustabernard's "957," down in the corner at the left. It's in rose, and its short sleeves and nonchalant scarf are super-chic
- That little cape with a ruffle and a lei, at the left, is one of those triumphs in flattery. Augustabernard made it out of black satin and put a chiffon ruffle at the bottom and a wreath of lilies all about the top. It's "925"
- You might get your colour by very high crossed bands and puffed sleeves—as in Chantal's "Elizabeth," shown first at the top on the opposite page. The dress is of black crêpe and pale blue chiffon—one of the newest substitutes for the forever-and-ever black-and-white; Jay-Thorpe
- If you want elegance mixed with colour, try Patou's "Rosalinde," shown front and back at the top of the opposite page. It's of a rich purple chiffon velvet with lots of sable, and it has the air of a cape at the back. The sash tied at one side emphasizes a high Directoire line; from Saks-Fifth Avenue
- If you go in for velvet, you can't do better than the slim red velvet jacket in the middle of the opposite page. It has enormous raglan-kimono sleeves and a straight sable collar, and it's called "Preciosa"; Saks-Fifth Avenue
- One of the very newest fashions for autumn is the short cape, flat and snug around the shoulders and flaring towards the hem. These will be made of fur or—like Lanvin's "Bleuet"—of velvet; at the lower left on the opposite page; Thurn
- And still another high-spot of colour is Lelong's "Vertige" (lower right, opposite). We show it front and back—a bertha in azalea-pink held down by flowers on a brown crêpe dress





DESCRIPTIONS ARE GIVEN ON THE OPPOSITE PAGE

**Brighter and briefer jackets and capes**





MRS. COURTLANDT NICOLL, VICE-CHAIRMAN • MRS. CHARLES H. SABIN, NATIONAL CHAIRMAN



MRS. STODDARD LOVEJOY • MISS PHYLLIS B. THOMPSON

## WORKERS FOR THE REPEAL

**at Mrs. Charles Sabin's**

THESE are some of the ardent ladies who are slaving for the Repeal of the Eighteenth Amendment. These are the organizers of the Women's Organization for National Prohibition Reform, the big money raisers, the collectors of nickels at baseball games, the street-corner haranguers, the secretaries, the treasurers, the county chairmen, the big fry of the feminine branch of the cause. They are caught here by our Candid Camera, lunching at Mrs. Charles H. Sabin's apartment in New York, one hot day, discussing the progress of their work, fourteen very chic, very sincere, very temperate ladies, perhaps the very ones that Dr. D. Leigh Colvin had in mind when he said in a radio address, as reported in the press, "Bacchantian maidens parching for wine, wet women who, like the drunkards which their program will produce, would take pennies off the eyes of the dead for the sake of legalizing booze." Unlike the gallant Mr. Colvin, we salute them, because they are working hard, consistently, and intelligently.



MRS. ARCHIBALD B. ROOSEVELT, NATIONAL SECRETARY • MRS. E. ROLAND HARRIMAN • MRS. L. STUART WING





MRS. GEORGE SLOANE, OF WARRENTON, VIRGINIA • MRS. POTTER SOLDWEDEL • MRS. POMEROY T. FRANCIS



MRS. CHARLES H. SABIN • MRS. WILLIAM WOODWARD



PHOTOGRAPHS BY DR. ERICH SALOMON



MRS. MARSHALL FIELD • MISS LOUISE ISELIN

On the sofa, Mrs. Lewis Potter; in the background, Mrs. Courtlandt Nicoll, Mrs. E. Roland Harriman; and, with head turned, Mrs. Archibald B. Roosevelt





SCHIAPARELLI—GUNTHER • SCHIAPARELLI—BEST

## LADY INTO FOX

**A new prodigal use of fur**

Here is a colour scheme you'll see next winter—mahogany-brown in a woollen coat, "1165," with red fox piled around the shoulders, tails down in back. Agnès jersey crêpon hat

Silver foxes, from Gunther, half cover this scarlet broadcloth jacket—tails flung over the arms. They top a black wool-and-surah dress, making Schiaparelli's "1166"; Best, Rose Descat hat





MAGGY ROUFF—BONWIT TELLER • REDFERN—MILGRIM • BRUYÈRE—BONWIT TELLER

Here are two things to watch for—blue, in cloth and in fox, and a stand-away collar. The coat, “Blues,” has fox edging the cape, with the head fastening the waist-line. Hat from Maria Guy

Beige is another coming event. Here, in “Sans Adieu,” of wool velvet, it is combined with sable-dyed kolinsky. The cut is nearly Empire. The collar, with vertical skins, emphasizes this look

Brown is practically a synonym for autumn. This year, it will be a dark Van Dyck shade, terribly smart with astrakhan treated like cloth, as on this wool coat, “Bénarès.” Rose Valois hat





THE 3

TEA-GOWN FROM JESSIE FRANKLIN TURNER

## TWO ON A TERRACE

You might wear this tea-gown for dinner at home or at a country house-party—and know that you looked as charming and as chic as in any evening gown. It's a diaphanous affair of white chiffon delicately embroidered with silk leaves, and its long, flowing sleeves follow the line of the train. The satin ribbed shoes are from Jay-Thorpe; the furniture from W. and J. Sloane



# DIARY OF THE PARIS SEASON

As set down by Him

**SUNDAY:** I lunched with the Cole Porters to-day, and when I arrived I found them looking like two children with a secret they were bursting to tell. It was not a secret, however, but a surprise—a gigantic Japanese cherry-tree in full bloom (I am sure it was more than twelve feet high) that had been moved into the garden, just as you or I would buy a bunch of cherry-blossoms to fill a vase. Underneath the other trees in the garden, hundreds of white tulips had just come into bloom, and through the open windows of the dining-room the delicious spring smell of Paris floated in.

Lady Diana Abdy, who was Lady Diana Bridgeman, and Miss Diana Fellowes were guests, too. Miss Fellowes is staying with the Abdys, and she makes a sensation every time she appears in Paris, for she is a type of beauty that is unusual here and, I think, the best-looking young girl in England to-day. She and Miss Isabel Henry, the daughter of the Thomas Charlton Henrys and a cousin of Tony Drexel, were subjects of great interest two nights ago at a gala. This gala, by the way, took place at the Cercle Interallié, which flourished so after the War, but later sunk somewhat into oblivion, though it was always a charming place to lunch on a fine day on the terrace overlooking the garden. It has taken a new lease on life since the Prince de Beauvau has become its President, and the gala was very gay.

Elsa Maxwell's great party, this year, is to be a circus party, with a real tent and a sawdust ring. It will again be given in the Baron de Gunzburg's garden in the Bois, where she had her *fête champêtre* last year. I am going with a large crowd, and we will represent a family of country people wearing their best clothes.

**TUESDAY:** Gaby Morlay lunched where I did to-day. She is in Francis de Croisset's new play, which is written around the amusing idea of an ugly woman who is operated on by a beauty doctor and transformed into a great beauty. The trick is wonderfully done, and Gaby Morlay's change is phenomenal. To-day, she amused the party at lunch by screwing up her face as she does in the play and remaining like that until the end of lunch. I don't see how she could do it.

All traces of the radiant creature who had been sitting there were gone, as if by magic, until she snapped back into her old self again.

Do you think it possible that the craze for backgammon is ending? I hope so, for I am bored to death with it, and I think it spoils every party. To-day, I went to Frances Wellman's for a cocktail (she has Mrs. Jerry Preston's apartment), and the whole place was cluttered up with backgammon tables; but nobody wanted to play. Much to Frances' astonishment, every one preferred to sit about and talk!

Paris night-life has had a second blooming. Last night, three new cabarets opened, and each was crowded to the doors. One, the "Z-33," decorated to represent the inside of a Zeppelin, is in the basement of the Théâtre Pigalle. Another, Zelli's, a well-known place of old, reopened with a new *décor* for the season. And the third, a famous place in the history of Paris night-life, the "Abbaye," in the place Pigalle, has come back to life like a ghost of the past in a new dress. I can remember the "Abbaye" in my youth, when it was supposed to be the most shocking place in Montmartre and where one did not take a lady, and it seems very odd now to see it filled with nothing but ladies. The days of excitement have certainly departed, and the world seems to hold no such adventures as it did then—it is too blasé.

But the sensation in Paris in the way of night-clubs is "Le Montmartre." It is the old "Florida" dressed up by Maurice Chalom, who has also redecorated Ciro's. It is so-called because it is a dramatized replica of the little place du Tertre on the hilltop of Montmartre, commanding a view of all Paris and overshadowed by the Sacré-Cœur. There are real trees, growing artificial leaves (which get bigger and thicker as the spring goes on), and these, added to the fact that the roof opens on a clear night, gives one the impression of really being up on Montmartre. I love the place because the air is good.

Then there is another charming spot, on the other side of the river, called "La Petite Chaise," which has been redecorated (Continued on page 66)



Top: Mrs. Frelinghuysen in a Mainbocher gingham dress. Next: Madame Fabre-Luce in a Lelong cotton dress. Third: Mrs. Corrigan in Chanel's striped organdie. Last: Mrs. Troyte-Bullock in dotted muslin, from Chanel





PATOU • AUGUSTABERNARD—FRANKLIN SIMON • PATOU—BONWIT TELLER • LANVIN—BONWIT TELLER; DESCRIPTIONS ON OPPOSITE PAGE

### Intimations of autumn colourings



## WHITE COLLAR FASHIONS

and other white details

1. A carnation—on the collar of "Brick Top," Redfern's black matmira dress; Mary Walls  
 2. Ermine bells—big ones—on the sleeves of Lanvin's "Un Conte," of black marocain; Bendel  
 3. A linen dicky and butcher cuffs—on Lanvin's black crêpe, "Scandale"; Bendel  
 4. A collar of flat ruffles on Lanvin's black flamisol dress, "Frivoline"; Hattie Carnegie

5. On Bruyère's "Simple Après-Midi," of black bourlinga crêpe, spirals of white appear on the sleeves; Franklin Simon  
 6. Shaved lamb gives the white touch to Vera Boréa's "Bagdad." It's on a black wool crêpon dress; Franklin Simon  
 7. It's a cape of white shaved lamb on Lyolène's "Postillon," of brown wool. (You can wear it on other dresses, too); Best

8. A one-sided gilet accents the jacket of Bruyère's navy-blue wool ensemble, "La Mode." It's from The Tailored Woman  
 9. White buttons again—this time on Augustabernard's "940," a thin black Angora wool dress that looks like a suit. Hattie Carnegie has this chic model  
 10. White galalith buttons and a white leather belt trim Lanvin's "Le Rapide," of navy-blue crêpy wool; Bonwit Teller

● ON THE OPPOSITE PAGE: The dress at the far left shows how fur will be used this autumn. The beaver scarf anchors a cape to the dress of Patou's "Vent du Nord," of green cheviot. The Patou hat is of brown felt  
 ● The second dress—like almost all new models—has a note of contrast. Augustabernard slips a red sash under a tuck on "927," a light wool dress

● The third dress, opposite, is Patou's "Frileuse," of wool crêpe, with a smartly short bolero. The neck-line is flat, emphasizing the silver fox cuffs on the sleeves. Patou felt hat  
 ● And the last dress shows this year's version of last year's puffed sleeves—wide, but flatter. It is Lanvin's wool crêpe "Ballade," trimmed with silver metal buttons. Lanvin felt hat







Miss A's cheap dress has dipped at the hem and grown strained about the derrière



Miss B. who economized on her permanent now resembles a lady from farthest Africa



Miss C. is looking desperately at her closet full of bargains, with nothing decent to wear



Miss D. is running up a bill of \$5 as a result of buying those nifty \$3.98 shoes



Chasing around town after bargains, Miss E. clicks up \$4.25 in taxis



Miss F. found it necessary to have an \$8 massage after a fatiguing day in a basement



# FOLLIES OF 1932

WHATEVER the faults of the old Boom days, one thing at least can be said for them: in that period, a gown was really a gown. It came home in a vast box billowing with tissue-paper. It lay on the bed in all its glory, a pleasure to contemplate. And it gave something to the woman who wore it. The clothes that most women are wearing this summer give nothing.

Though orchids are cheaper this year than last, the florists tell us that the orchid business has actually declined. It takes glamour to elicit orchids. We have thrown our glamour away.

When the depression first came upon us, we all went a little wild. Impelled by a worthy urge to retrench, we discovered the cheap racks of clothing and thought we had discovered Paradise. We went on orgies of shopping, dazzled by the price-tags. Our eyes were caught by gadgets, by machine-embroidered anchors and silver Scottie dog clasps. We turned from Walter Lippmann in the morning paper to alluring advertisements telling us to come in and see for ourselves what little bargains could be had. We went. We saw. They conquered. The story of what happened to most of us is pretty well told in this bit of detective work done on one woman's cheque-book for the merry month of May.

On May seventh, according to the stubs, she bought joyously. We find a stub for \$6.75 for a tennis dress, \$19.75 for a coat, and one for \$5.75 for some other illegible objects. Five days later, from entries on the credit side, it becomes evident that the \$6.75 and \$19.75 went back where they came from, little failures. On that same day, there was a \$5 to the Herr Doctor Something for "FEET," showing that the unnamed objects above were poor shoes that did damage. Then \$3.35 for another dress and \$9.95 for another, followed by \$6 to Miss Maud Dust (with that name, who could it be but a little seamstress, rushed in for alterations?). On the next day, another \$6 to the same lady. Then a rest period of about ten days, and then the name of a good shop with a neat, sane notation, one dress at a good round sum. Add up the money that went into the bargains. We are not economists, but we ask you—is that economy?

Men have been so much more adult about their personal retrenchments. If they can't get something good, they go without. They are much more conscious of quality than we are. If a woman has on a pair of good shoes, a man notices them instantly. He can tell a cheap tweed a mile off. Men frankly refuse to have anything to do with bar-



Miss X. as she  
hopes she looks

Miss X. as she  
looks to the world

gain-counters. If some one offers them a \$17 pair of white flannel trousers for \$7, they cock a wary eye. They know that it is not possible. They sense the "racket" element in the whole business much quicker than a woman, because their business training teaches them that awareness. They know that the big distress sales, when good merchandise was really given away at half price, are past history, that the cheap things that are sold in the shops nowadays are deliberately manufactured to be sold cheap, and that if you see a price-tag reading \$5.89, you can be perfectly sure that the garment beneath it is not worth a cent more. How could it be? Shopkeepers are not philanthropists.

It is curious that we women who give so much time to clothes should have been so gullible about the price of them. No woman would buy a passée canteloup in the market, and yet she will bear home a tousled and unredeemable chiffon dress from a Sale in triumph. If, at a local filling station, a fancy little tank appeared, surrounded with cute cacti, advertising a nameless gasoline for only 7 cents a gallon, no woman on earth would put it in her car. Her common sense would tell her that there must be something phony somewhere. And yet that same woman will fall over and over again, or would have until very recently, for stockings at 55 cents a pair, unbacked by the name of any reputable brand, with no virtue at all but their cheapness. You can't make good stockings at that price. No one can. One reputable manufacturer of children's stockings has closed his mill rather than produce the shoddy stuff the public cried for.

There are, of course, legitimate drops in the prices of all clothes. A mink coat that used to cost \$3000 can be had for about \$1200, this year. A fur-trimmed coat that would have been \$79.50 two years ago costs only about \$59.50, this year. A \$45 dress, about \$35; \$1.95 stockings, a dollar or even less. But contemplate these reasonable drops, and then figure what skimping and tricking must go on behind scenes in order to (Continued on page 65)



# THE GOSPELS OF BEAUTY

## No. 15: Do unto yourself



FRICTION



TOE-TIMING



WAVE SETTING



MANICURE



FACIAL



EXERCISE

THERE are no two ways about it—it's not half so much fun doing unto yourself as it is being done by! The trance-like beatitude of a facial treatment; the incredible sense of well-being in the hands of a strapping Swedish masseuse; the serene feeling of being coiffed beyond compare by your coiffeur—some of this bliss must perforce go by the board, if we take the matter of self-cultivation into our own hands. But in its place comes the satisfying realization that there are a great many things that we can do to make lovelier ladies out of ourselves, without spending much money.

First of all, we take it for granted that you do right by your face in such routine matters as cleansing and softening. But the idea is to go farther than that and to give yourself a thorough facial treatment regularly every week or ten days.

First, you clean—of course. Use a cleansing cream that liquefies on your skin and seeps into every pore. Put it on over every inch of your face and neck, then remove it, with tissues or the new little cleansing cloths.

Next, you soften—by means of an emollient cream. Start at the base of the neck, and use an upward, outward movement. Even an oily skin needs this type of cream occasionally for proper lubrication. This is patted into the skin with a little patter, or your hand, to start circulation and help the skin absorb the cream. This goes on for ten or fifteen minutes, and during this time, an anti-wrinkle cream is reposing under your eyes and a pore paste over any enlarged-pore area. Then, off with all cream.

Next, you stimulate—by means of a tonic, and this tonic should be chosen for the particular type of skin you have. Then, bathe your eyes with one of those grand eye baths, wring out eye pads in warm water and fit them over your eyes, and lay yourself down to rest for fifteen minutes. This rest period is important.

Next, you finish—literally and figuratively. You wipe your face with a soft towel and put on a finishing preparation suited to your skin.

As for your hair, Vogue doesn't suggest that you neglect your hair-dresser. But, there is a good deal to be said in behalf of taking care of your wave in between the hair-dresser's ministrations. After your nightly brushing, anoint your head with a waving fluid, comb the hair out straight, and push the wave back into place with your fingers. You have to keep working at this to get the trick of it, but you will be surprised at what a talent you can develop. Then, you put on a little cap, that

ties under your chin like a baby bonnet. Even if you let down on this eventually, wearing a cap or net for the first three nights after each shampoo is a guarantee of longer life for your wave. As for ringlets, it is easy to dampen them with waving fluid, turn them up, and pin them close to your head.

One of the most important do-unto-yourself's is finger-nails. Again, this doesn't mean to keep away from your manicurist—rather to keep up her good work. Even if you haven't mastered the art of painting pink tips, anybody can take off polish, and an unvarnished nail is infinitely better than cracked polish. If you aren't skilled in the matter of application, buy yourself a bottle and experiment. Don't forget to put salve on your cuticles every night. A flexible steel file keeps cracks from becoming torn nails, and a rounded orangewood stick cleans smoothly.

While you can't lay yourself down on a massage table and pummel yourself for an hour, you can have a pretty good substitute in a "friction" after your bath. This was included in practically every régime of the foreign beauties who revealed their secrets to Vogue in the July 1 issue. This friction is really a massage of the whole body with an eau de Cologne or toilet-water. It is no mere patting, but a thorough drubbing, and a marvellous way to do it is to use the eau de Cologne on the fibre mitts to which Vogue has previously referred.

Two parts of our anatomy that we never give much consideration to are our two feet. If we could even remember to wriggle our toes correctly every time we take a bath, we would walk more in beauty and comfort. Take your foot in hand and, moving each toe separately, rotate it around a dozen times or so. A massage of the feet with a greaseless cream, especially flexing the balls, is amazingly restful.

Exercise is one of the few things that we have to do for ourselves in the final analysis. Vogue's first advice is to hie yourself to an expert and get yourself prescribed for, then carry on at home. But, there are some general exercises that are old faithfuls. One is rolling for the hips. Then, there are two sure-fire ones for slenderizing the waist and arriving at the flat diaphragm that the autumn lines demand. The first is putting the hands on the hips, bending forward from the waist and moving from front to side, to back, to side, and to front again. The other is to stand erect, then touch the toes with the opposite hand. (Write Vogue's Beauty Editor for names of preparations.)





## A LIBRARY IN MINIATURE

ALL New York went flocking this summer to an enchanting exhibition—done entirely in Lilliputian proportions. A clever decorator, Mrs. McMullen, hit upon this delightful way of showing her ideas in miniature. Like a glorified doll-house, the tiny rooms were built and decorated with diminutive perfection. Even the *objets d'art* were made by the artists who make the large-scale originals. Here, above, is the library. Black walls contrast with a white ceiling. The upholstery is white leather and olive-green faille. The panel is by Jan Juta, the minute plaster busts by Wheeler Williams, and on the tables are microscopic books and magazines—even a *Vogue* about the size of a postage-stamp.



THE 3

THE LIBRARY IN SCALE WITH MRS. MCMULLEN





HOYNINGEN-HUENÉ, PARIS

REBOUX HAT—KNOX • MAINBOCHER ENSEMBLE

THE PIQUÉ HAT COMES TO TOWN





MARIA GUY—MODELS FROM BEST

### Whitecaps on a wave of fashion

They look incredibly clean, they look enchantingly cool, and you don't know you have a hat on your head when you wear these little caps of white piqué. The one at the left, made in the new way that shows the hair, is worn by Madame Lacroix. A white piqué triangle forms a scarf

The white piqué cap at the right, above, is worn by Miss Agneta Fischer. It is light and comfortable, and it washes like a handkerchief and packs like nothing at all. The scarf shown with it, from d'Ahetze, is of linen printed in red, white, and blue—that unbeatable combination

A hat that looks like white icing is of a silk-and-wool material and shown at the right, "No. 335." It is worn with Lucien Lelong's white cellula dress, wide-spread at the shoulders and cinched around the middle with a red canvas belt—a perfect costume for a day in the country

Look on the opposite page at the hat of your childhood—scalped brim and all. It is "Monte Carlo Beach," of starched white piqué to match the belt. It was made for the Comtesse Georges de Castellane to wear at the races with her black georgette crêpe gown, as you see here



HOYNINGEN-HUENÉ, PARIS

ROSE DESCAT—MAC VEADY



## VOGUE'S PORTFOLIO OF



MODELS FROM FORTNUM AND MASON



# SMART ECONOMIES

The suit at the far left is one of those classic models that are good season in and season out. Of cornflower-blue tweed, with a white knit blouse; about \$65. Hat, blue felt; about \$10; Dobbs

The fine material and tailoring of this tweed coat give it lasting style; in green-and-beige; about \$65. Lamblash scarf; under \$4. Stetson hat from McCutcheon; \$10. Abercrombie, Fitch bags

Lyolène's tweed suit in tobacco-brown (below) has brown enamel clips and a yellow knit blouse; about \$55. Brown jersey hat; about \$15; Yvonne Ganne. Saks-Fifth Avenue luggage

**A group of carefully  
chosen values that are  
as high in quality as  
they are low in price**



STRICHEN

SUIT FROM BONWIT TELLER





SONIA, PARIS



THE 3

## INGENUITIES

### Curtaining inexpensively

HERE are three curtain treatments that we recommend because they have style, because the draping is simple, because the fabrics are not expensive, and because you yourself could cut and hem and hang them with real professional effect.

1. A mirror cornice—any glazier could make it—tops these white dressmaker serge curtains, edged with cotton ball fringe. Tie-backs are of gilded tin. This white room is in Mr. and Mrs. Mott B. Schmidt's apartment, decorated by Mrs. Schmidt.
2. If you want to screen yourself, but not cut off the view—here is a clever glass-curtain, by Mrs. Frances T. Miller, the decorator. Incidentally, it requires very little yardage. Embroidered net is stretched between rods at top and bottom. The tie-backs are brass hardware-store links. The other curtains are of shaded pink crêpe.
3. Effective and inexpensive curtain material is often found in dress goods—such as these blue-and-white dotted voile curtains used in Paris by Monsieur Serge Roche. Electric-blue satin covers the banquette, and the mantle is of blue glass.



1. Cecil Beaton, the witty English artist, turned his bathroom wall into a huge guest-book. He invited his friends to place their hands flat on the wall, then took his brush, outlined the fingers, and made them sign each palm

2. If you can't afford an original Matisse for a barren wall—try this. Take a square mirror, unframed, and a gilded wooden eagle, and drape cord from the eagle's beak—as Mr. T. Luke Kelly of the Empire Exchange does

3. In lieu of an expensive grandfather clock, Mr. Kelly used this ruse in the River Club. It's nothing but a kitchen clock, and a cabinetmaker built the wood case, American Empire fashion, and painted it black and gold

4. Here is a clever idea from the flat of Robert Pichenot, the artist. He blocked an unused door with book-shelves and an aquarium, which projects into the adjoining kitchen under a row of false books—"Mae West's Memoirs"

5. Another tremendously effective wall decoration by Mr. T. Luke Kelly. An inexpensive plaster bust is set against a large circular wooden disk, carpenter made, painted black with the ledge picked out in gold



(LEFT) MILLAR &amp; HARRIS



MATTIE EDWARDS HEWITT

### Filling wall-space decoratively



## NEXT TO NOTHING



1. Here is a minimum in both cost and material—a Van Raalte brassière and step-ins of pink mesh glove silk, ridiculously cheap; about \$1 each; from Saks-Fifth Avenue  
2. Made by hand, with not a gather to mar the hip smoothness, are these bias panties of tea-rose georgette; drawn-work and blue piping; under \$3; Saks-Fifth Avenue  
3. A real discovery in chic economy—a beautifully cut, perfectly simple bias slip of tea-rose flat crêpe with a hand-rolled hem and a narrow edge of Alençon lace; under \$4; Altman

4. Perfect for evening and just as good for daytime is this slip of tea-rose crêpe or pussy-willow silk cut on the bias and topped by a lace brassière that is a miracle of fit, low in front and lower in back. Every stitch is done by hand; under \$11; Saks-Fifth Avenue  
5. The exciting thing about this slip is that it closes up one side with a Talon fastener. The silk crêpe is in a nice tea-rose—not too pink and not too yellow. The lace at the top is in a good quality, and there is a deep hem; about \$4; from Altman



Too much practical lingerie makes a dull woman. An occasional frill is good for the soul



1. Here is the cleverest trick of the day, a bias-cut georgette crêpe pantie in tea-rose, form fitting. It is hand-scalloped; about \$3; from Saks-Fifth Avenue

2. These exercise elastics are what all experienced stage dancers wear. They cost under \$4, and you will find them at Franklin Simon's

3. A good buy in a nightgown—cut on the bias, made of tea-rose crêpe, and trimmed with fine hand drawn-work and a narrow hand-rolled binding in blue. It is priced under \$6, and you'll find it at Altman's

4. Diagonal lines, almost like an evening dress, hand-faggoting at the neck-line, a soft bow, and narrow satin binding—all on a pink georgette crêpe nightgown. It's a good, heavy georgette, and the cost is less than \$8; Saks-Fifth Avenue

5. If you need a firm brassière, this is the slip for you. The slip itself is made of tea-rose silk crêpe, cut on the bias, with a wrapped skirt. And the brassière top is made of Lastex—that efficient elastic material that stretches both ways. This "Shapely Slip" costs about \$6; Franklin Simon

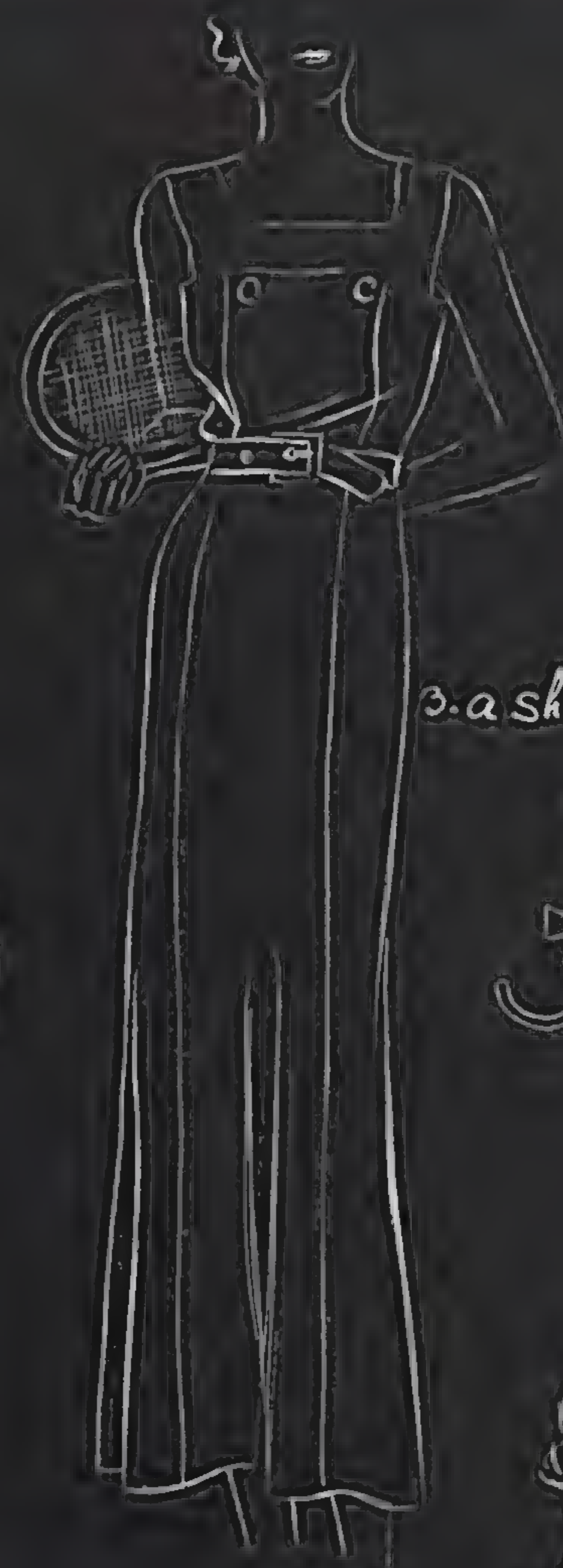
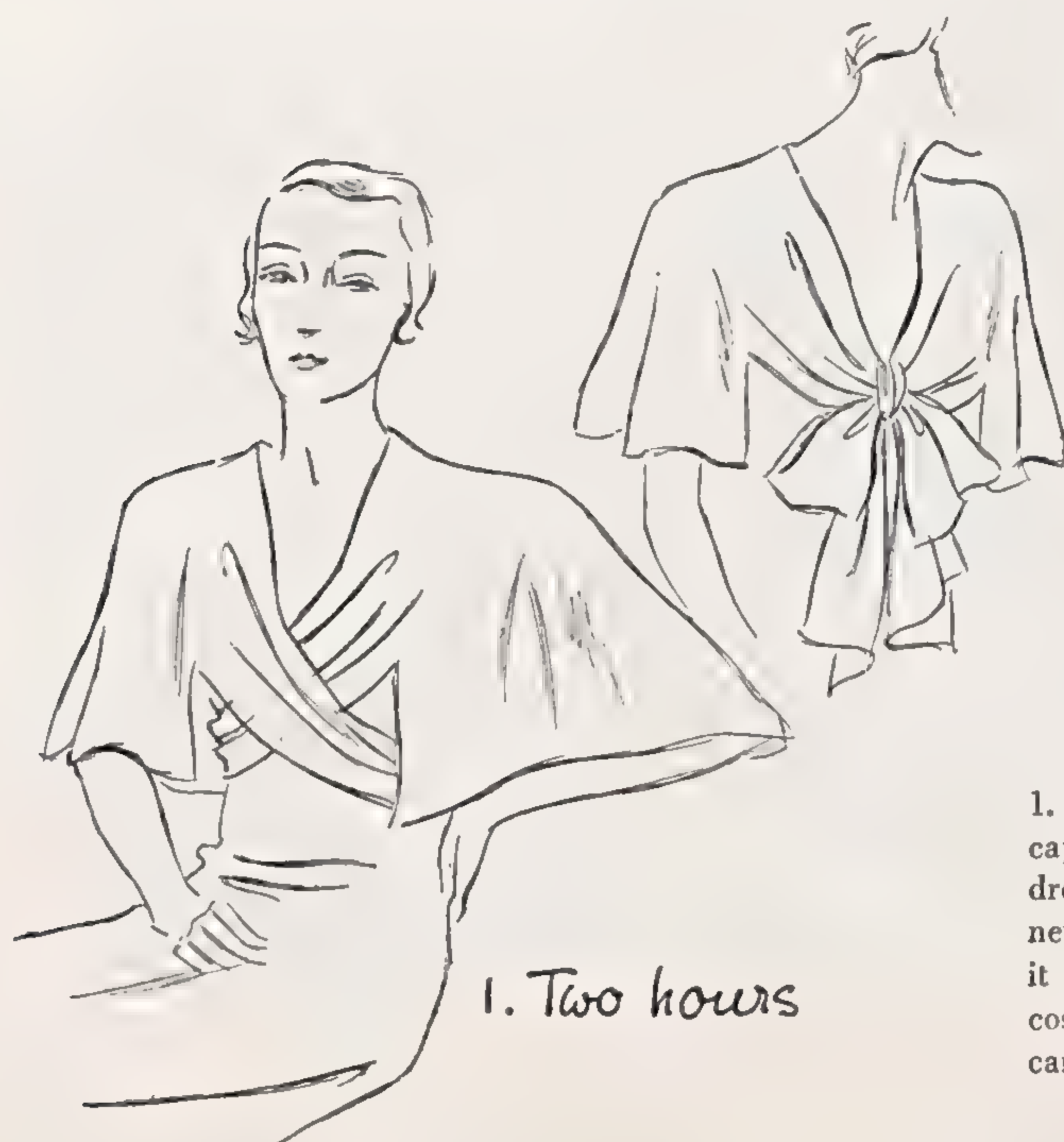




# Any one could make them

ALL over the civilized world, you will find certain very ornamental ladies whose chic is only partly the genius of their dressmakers, who have learned the priceless trick of sticking their own fingers into their sartorial pie. Look over their grand wardrobes, and, between the Paris finery, you will come upon a number of unique, piquant concoctions that they have themselves sewed and shaped a little nearer to the heart's desire.

Now that dollars have stopped growing on trees, there is added a practical virtue to the habit of making by hand. Besides creating something that you would be unable to buy in any of the stores, you are spending less on it than you would if it were on sale. On these two pages, we have assembled a number of simple Vogue designs for you to begin with. With scissors, a few yards of divine material, and some spare time, you can toss these off; we have even indicated the probable length of time it would take even the most butter-fingered to make. These are only starters—a gentle initiation into the charmed circle of creators.



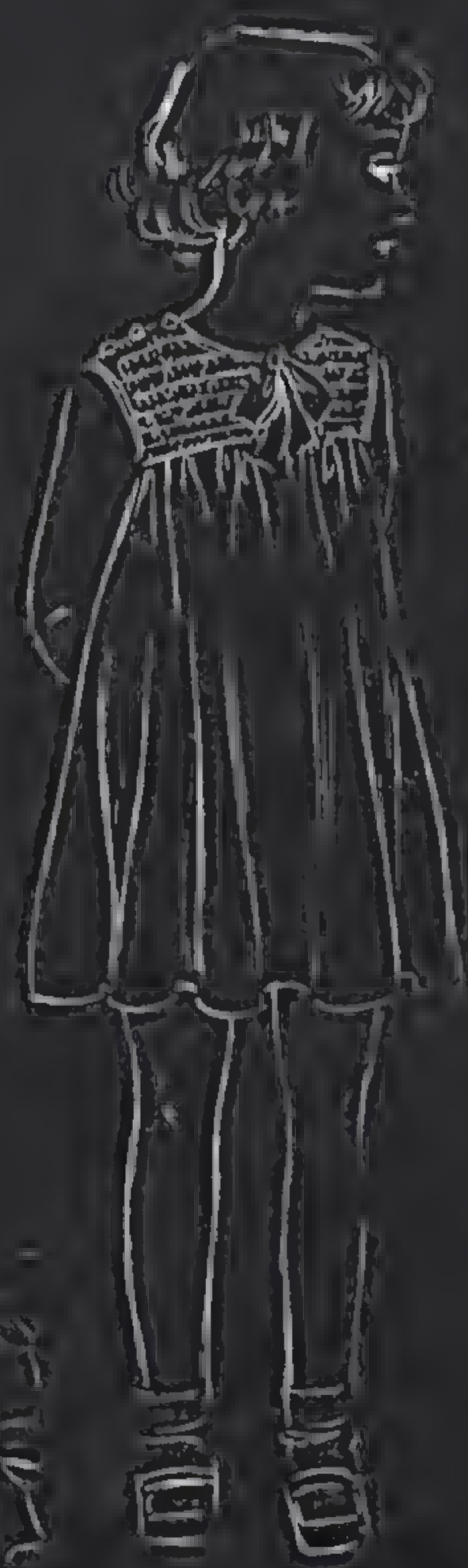
1. Here's a little evening cape to disguise an old dress or ring changes on a new one. You could make it for next to nothing in cost. It's No. 6041 and can be worn in two ways

2. If you hanker for, but can't afford, an expensive mannish silk dressing-gown—get No. 5485, a length of beautiful cravat silk, and in a day you can make this for ridiculously little

3. By making a tennis dress, you can put really good goods into it and afford to have it monogrammed besides (see suggestion). No. 5992.

4. Seamless cape, 5763





6. a long afternoon



7. a good day

5. a morning

Clair



8. a half day



9. three hours



10. we don't know



11. an afternoon

5. A good dinner-jacket, No. 6019, which you might make in a morning's time from a discarded dress

6. Shir this child's dress by hand, No. 3257—it will look like a little import

7. A dress that practically makes itself, No. 6047. Nice for that crêpe remnant you picked up at a bargain

8. Though hand-made, this bed-jacket, No. 5918, will be finished in half a day

9. Panties 5817 might be finished off professionally with a monogram like this

10. The dog-coat directions will be found on page 64

11. A well-cut bolero, very easy to make. It's No. 6062

• Recipe for successful home creation: a little courage, a sense of humour, a cool head at cutting, an eye for unusual fabric, and a straightforward Vogue design





BACK VIEWS ARE SHOWN ON PAGE 64

**Designs for  
practical  
dressmaking**

COAT No. 6069—You can wear the neck of this wool coat open. And the jersey scarf to match or contrast can be tied in a number of ways. Designed for sizes 32 to 40

SUIT No. 6065—This bolero suit of medium-weight woollen has a broad-shouldered silhouette. The scarf is included. It is designed for sizes 14 to 20; 32 to 38

JUMPER FROCK No. 6066 JACKET No. 6071—The sheer woollen guimpe has wide lapels. The frock is of jersey-like woollen. Designed for frock sizes 32 to 40; jacket, 12 to 40

FROCK No. 6072—This dull pebble crêpe dress has crisscross lapels that become a girdle. There's a contrasting collar fold about the neck-line. Designed for sizes 34 to 44

FOR THE FIRST AUTUMN DAYS





BACK VIEWS ARE SHOWN ON PAGE 64

COAT No. 6068—This "Easy-to-Make" coat of smooth, velvety woollen has distended elbows and a scarf in one with the raglan sleeves. Designed for sizes 32 to 40

FROCK No. 6067—Cashmere woollen fashions this one-piece runabout frock with a detachable collar and cuffs of linen; pockets. Designed for sizes 14 to 20; 32 to 38

APRON FROCK No. 6064 This frock has a wrapped back buttoning at one side and sleeves wide at the elbows. There is a separate scarf. Designed for sizes 14 to 20; 32 to 38

FROCK No. 6073—Interesting points about this frock are the dark top and light skirt, seamings, the sleeves full at the elbows, and the tie. Designed for sizes 32 to 42

JACKET No. 6070 SKIRT No. 6081—The "Easy-to-Make" jacket has a criss-cross scarf. The skirt is built up smartly. Designed for jacket sizes, 12 to 40; skirt, 26 to 38

Patterns may be purchased from any shop selling Vogue patterns, or by mail, postage prepaid, from Vogue Pattern Service, Greenwich, Connecticut; 1196 The Merchandise Mart, Chicago, Illinois; or 523 Mission Street, San Francisco, California; in Canada, 70 Bond Street, Toronto, Ontario. The prices of patterns are given on page 68



# MAKING ENDS MEET SMARTLY

**For the hostess**



EVERY one is economizing, these days, but those who are doing it most successfully are doing it most discreetly. Economy that merely brings down your expenses may be a virtue, but economy that no one suspects is a triumph. And it presents a problem.

Most of us, to-day, are faced with reductions in income, and we are committed to make payments totally out of proportion to those reductions. Let us call these unshrinkable commitments "the unshrinkables." To the average spender, they are Rent or Taxes, Insurance, Club Dues, Income Taxes, Doctors and Dentists, School Bills, and Charitable Obligations.

There are, however, many other items that fill our cheque-books, month after month. The cost of domestic service is a heavy one. Besides wages, which are still high, the overhead of a servant almost doubles his or her wages.

Just how economically can one get good and efficient service? In a family used to a well-staffed household, is it possible to apportion the labour of two servants so well that all the essential work, once done by several, is taken care of satisfactorily? Can all be well served and no servant overworked?

The average American family numbers three, so we shall take it as a working model. In prosperous times, this household employs five domestics—a cook, kitchen-maid, butler, chambermaid-

parlour-maid, and a lady's maid. Their combined wages total \$450 a month. To this, however, must be added a minimum charge of \$300 for their rooms, food, laundry, and the electricity used by them.

What can be done about this large monthly item of \$750—\$9,000 a year?

In place of the original five domestics, we will secure the services of two good and willing maids at a cost of \$150 a month, and we will divide their duties as equally as possible.

The maid who cooks should also be the waitress. She keeps clean and in order the dining-room and living-room, and she should be responsible for the silver. With menus of moderate length, eliminating hot breads and fancy cakes, this maid should have time off daily from two-thirty to four-thirty p. m. When she is required to serve more than four persons, outside help is necessary. There are many competent waitresses whose services can be secured to do this occasional work, and, when you find one whose personality and work are acceptable, it is a good plan to secure her assistance whenever it is required. She soon learns to know your linen, china, glass, and individual habits, and the names and needs of your guests. By reversing this system and engaging an outside cook to "come in," you invite all sorts of extra expenses. A professional cook invariably demands an unbelievable quantity of expensive extras—butter, eggs, fancy trimmings, and costly garnishings. She spends hours fussing and musing about the kitchen, and departs, leaving your own maids to scrub and tidy up. The first arrangement is by far the simpler and less costly. For the situation of cook-waitress, a well-trained houseworker who is a really good cook is ideal.

The second maid should care for the bedrooms and baths, repair house-linen, wash the small pieces of personal laundry, and otherwise care for the wardrobes of the family. And "care for" really means care for. Dresses and coats should be brushed, cleaned of spots and powder marks, properly placed on hangers in a closet and covered with dust sheets. Shoes should be treed and cleaned. When the mistress is dressing, whether at noon or at dinner-time, this maid should lay out lingerie, dress, and evening wrap and

otherwise assist her. In addition, she prepares the rooms for sleeping, and helps the cook with the china after the evening meal. This second servant will also have her hours of leisure—between four-thirty and six-thirty p. m.

One afternoon and evening a week and on alternate Sundays, each maid is off duty. The day and night out need not be a fixed day of the week, but the cook should go out on the night the family dines "*en ville*." This permits the second maid to be on duty for the evening toilets.

Figuring \$60 each as the overhead expense, these two servants will cost \$270 a month, instead of the \$750 for the five servants—a saving of nearly \$6,000 a year.

A second large saving comes in the buying. A clever housewife will make use of the high-grade canned goods, and this is a saving of labour for the cook, as well as a saving of expense. By reading advertisements and going to grocery stores in order to become thoroughly acquainted with their great variety of stock, an entirely new picture is revealed. The market reports in the daily papers will tell you which of the fruits and vegetables are in season and which are cheap in price.

To many wives, the numerous details of this economic housekeeping scheme would be a tiresome affair. Their almost universal reaction to present-day conditions is, not how to reduce expenditure, but how to augment income. A job outside the home seems to them to express courage and good sportsmanship—a job for which they have no training, aptitude, or earning capacity. The heroics of adding five thousand dollars to the family income has more appeal than the unheralded and dull task of reducing the family expenses to the extent of ten thousand dollars. They fail to realize that, in these trying times, the breadwinner, in daily fear of being unable to supply the needed funds, wants his wife at home, attending to her responsibilities and obligations. And she can offer no more encouraging news than that she has cut their living expenses to a third of what they formerly were.

The gas bill for purposes of cooking is materially reduced by shortened meals, the use of (Continued on page 64b)



If every woman of 40 only knew what this girl knows at 20



GINGER ROGERS . . . PHOTOGRAPHED IN HOLLYWOOD, ESPECIALLY FOR WOODBURY'S, BY WILL CONNELL

*Ginger Rogers*

**Ginger Rogers, to whom youth means fame and success, safeguards her skin as Hollywood dermatologist suggests . . . uses Woodbury's Creams to insure against dryness, wrinkles.**

Ginger Rogers, on the stage or screen, is always youthfully radiant . . . that is her type, her role, her job. Every woman *wants* to keep young-looking. Ginger Rogers *has* to . . . to achieve her ambition.

Wisely, at 20, Ginger Rogers is thinking of the time when she will be 30 . . . 40 . . . and will still want to look young, to have a clear, soft skin. For advice on the safest and best skin care, Ginger Rogers goes to the dermatologist who is retained by the greatest stars of the films.

And he recommends the regular use of Woodbury's Creams. "Because," he explains, "what chiefly causes the skin to age, to wrinkle, is extreme dryness. And Woodbury's Creams prevent and correct that condition . . . as well as any prescription I could write.

"Long before you have wrinkles from age, you will have fine lines, and then deeper furrows, from dryness. Wind, sun, poor circulation, diet deficiencies, and the arid air of our heated houses—all these exhaust the natural oils of the skin. Woodbury's Creams replenish those oils, and so keep the skin smooth and supple.



**Woodbury's**  
COLD CREAM • FACIAL CREAM  
AND OTHER SCIENTIFIC AIDS TO LOVELINESS

"Woodbury's COLD Cream 'quenches' the shriveled skin cells. Its fine oils give the skin fullness, resilience. Woodbury's FACIAL Cream spreads a velvety film on the skin, prevents it from drying out, protects it from weathering, keeps impurities from entering the pores."

Give YOUR skin the care this Hollywood dermatologist recommends for the most precious complexions in the world. Use Woodbury's COLD Cream twice daily to smooth and soften; use Woodbury's FACIAL Cream as a powder base.

USE THIS COUPON FOR PERSONAL BEAUTY ADVICE

John H. Woodbury, Inc., 6620 Alfred Street, Cincinnati, Ohio  
In Canada, John H. Woodbury, Ltd., Perth, Ontario

I would like advice on my skin condition as checked, also week-end kit containing generous samples of Woodbury's Facial Soap, Woodbury's Cold Cream, Facial Cream, and Facial Powder. Also copy of "Index to Loveliness." For this I enclose 10¢.

Oily Skin ☐ Coarse Pores ☐ Blackheads ☐ Flabby Skin ☐  
Dry Skin ☐ Wrinkles ☐ Sallow Skin ☐ Pimples ☐

For generous sample of one of Woodbury's Three Famous Shampoos, enclose 10¢ additional and indicate type of scalp.

Normal Scalp ☐ Dry Scalp ☐ Oily Scalp ☐

Name \_\_\_\_\_ Street \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_

Tune in on Woodbury's, Fridays, 9:30 P. M., E. D. S. T. Leon Belasco and his Orchestra. WABC and Columbia Network.  
© 1932, John H. Woodbury, Inc.



# Shop-hound

## Tips on the shop market



AT Herman Patrick Tappé's are some hats of which (grammar?) the trimmings are something to make you swoon gently away in the saleslady's arms, from sheer ecstasy. For instance, one big horsehair picture hat in chartreuse-green has flame-red and chartreuse ribbons and, plumb in the middle of the front, a flame coloured mushroom. Then, there is a bright blue hat of rough Schiaparelli-ish crêpe, with a big snail-shell pendant from it. A big sun-hat of rough butter coloured straw has a large cock's head of red and green calico trimming it. And, if your thoughts run autumn-wards, there is a bright hunter's-green stitched cloth hat trimmed with a brown leather mushroom. What ingenuity! What genius! It is to expire, my littles.

- Some of these days, take a trip around the surrounding countryside, stopping at the various golf clubs, and take a look at the women playing golf there, and how they are dressed. You will observe that, for the most part, above the ankles they are perfect—with proper-fitting sleeves, good skirts, appropriate materials. But below the ankles, terrible. Most women do not realize that you can't play golf without good shoes; also, they get an idea in their heads about how their foot should look, based on its appearance in a high-heeled street shoe. Properly shod for golf, your foot shouldn't look as it does in your patent leather pumps. It ought to have piles of toe room and not cut in the instep. Look at a photograph of Helen Hicks driving off, and you will see how much work her feet are doing.

This little lecture is all leading up to the latest Shop-Hound discovery, of magnificent golf shoes called Sportocassins. They were first manufactured eight years ago. Up to that time, most golf shoes had simply been regular shoes, revised. These people, however, started

out fresh. Disregarding all clichés of shoe manufacture, they made shoes that would help to play good golf. They had become interested in the Indian moccasin and its utter freedom; beginning from this point, they perfected a shoe which is exactly right in each part. You can buy it from Abercrombie and Fitch or Saks-Fifth Avenue. It is not overstating to say that it will really help your golf game. An enormous proportion of the great players wear this model. You can choose a white elk ghillie, a plain brown veal skin Oxford, or any of several others; they all have the rich look of good leather combined with hand-sewing, and that lovely look of a well-turned sole. I am so enthusiastic about these shoes that I can't say any more without sounding kind of silly, but I will add that their price is one of the most extraordinary things about them: so little.

- Those lovely Esmond people have put out a new blanket, and, although you would think they would have run out of bright ideas by this time, not at all. This is one of those slight brain-storms that makes you wonder why nobody ever thought of it before. It is a small blanket in the right size to cover your knees at football games, in a rumble seat, or on a cool couch, or wherever your knees seem to need covering. It is made of the lightest wool you ever heard tell of, so that lugging it around the Yale Bowl isn't any effort. It is woven in such a way as to look like herring-bone tweed, in such tweedy colours as mossy-green, blue-green, red, brown, beige, and grey-blue. If you are thinking of going out for football in a big way, this autumn, this had better be part of your equipment. It had better be that anyway, unless you are just a poor god-forsaken indoor girl. It costs around \$3.50. And, incidentally, very incidentally, it is called the Happy Go Lucky Knee Rug, but don't pay any attention to that.

- If you are doing most of your whoopee-making with a phonograph, these days, along with the kit and kaboodle of the rest of us, you will be amused with an English record you can get at the dear

old Gramophone Shop. It's called "Edie" and is about a lady who was the pet of the Something Guards, all very swinging and marching-rhythmic and funny as funny can be. The sort of thing Beatrice Lillie was taking off in her old skit about "March, March, April, May, and June." Also, another funny British record called, "She's a Good, Good Girl." This is all a new brand of humour, the music-hall variety, and very laugh-making.

- The first time I ever saw a slide fastener that really caught my fleeting fancy, was about five years ago when I was in school; there was a girl with a blue polo shirt that had a slide fastener at the neck, and she spent all the time in Latin class sliding it up and down with a fascinating whizzing sound. It was a good deal more interesting than Latin, and that's where my consuming interest in slide fasteners was born. As you know, I am now a hopeless slide fastener addict; I spend my time following up the newest ways of using them. Hattie Carnegie's use of them to close up some of her smartest evening dresses is one of the brightest discoveries. Nat Lewis's bags that pull up with delicate, pliable little slides are another. The development of slide fasteners for galoshes changed the entire course of my life, because I was one of the girls who found life too exciting to spend any of it buckling up mine, and, if things had gone on, I would have been branded as sloppy sooner or later. With the advent of sliding galoshes-fasteners, I became as neat and *soignée* as anybody. As for girdles that fasten that way, they fill my life with sunshine. Underclothes (Continued on page 62)

- Shop-Hound practically spends her life snooping about the shops. If you need advice or information, address Vogue's Shop-Hound, at 420 Lexington Avenue, New York City (and please enclose a stamp)





حالتی سیس  
(It's Grounds for Divorce)

What is the meaning of these strange Arabic symbols written centuries ago?  
Surprising as it may seem, when translated they spell halitosis (unpleasant breath).  
The ancient Mohammedans recognized what the modern Listerine advertisements have always attempted to convey—that halitosis is the unforgivable fault.  
So strongly did they feel this that halitosis was made one of the four grounds on which a divorce could be obtained.  
It looks as though the Mohammedans were smarter than we are . . .

\* \* \*  
You—anyone—is likely to have halitosis for the reason that 90% of the trouble is caused by tiny bits of food fermenting in the mouth.

But you need never offend if you use Listerine. Listerine both prevents and remedies halitosis because of its double action.

*Deodorizes 12 Hours Longer*

Being antiseptic, Listerine instantly halts fermentation, the cause of odors. And then, because it is the swiftest deodorant known, it gets rid of the odors themselves.

Tests show that Listerine instantly overcomes odors that ordinary mouth washes cannot conquer in 12 hours or more.

*For Certain Results—Listerine*

When you want to be certain that your breath is beyond reproach, and agreeable to others, use only Listerine. Don't take chances with solutions of doubtful

deodorant power. Remember, Listerine is effective because it attacks the cause, then removes the effect. And its taste is pleasant.

If you haven't a bottle in your medicine cabinet, get one now.

• • •

Because of its marked deodorant power, Listerine is a delightful aid in overcoming another social handicap—perspiration and other body odors. A great many women and men labor under the delusion that the use of mere soap and water will overcome this humiliating condition. Nothing is further from the truth. For swift deodorant effect, you must use a deodorant. After your bath, simply apply Listerine to the guilty areas. It cleans, freshens, sweetens, and deodorizes. You go forth feeling that you are fastidious and immaculate.

LISTERINE DEODORIZES FASTEST

Send for our FREE BOOKLET OF ETIQUETTE—tells what to wear, say, and do at social affairs. Address, Dept. V. 8 Lambert Pharmacal Co., St. Louis, Mo.

Use it also for BODY ODORS





LÉON DE VOS

Here is the Lucien Lelong make-up box, complete in equipment and chic in dress, together with "Travelette," a new set of three of the famous perfumes in a miniature band-box

## ON HER DRESSING-TABLE

LUCIEN LELONG has produced for your delectation three new accessories that are making a mark of their own in chic. One is a make-up box so smartly turned out that it could masquerade as a jewel box. This is depicted above, and, as you will see, contains practically everything you need in the world to make yourself beautiful. Second on this list, and pictured in the corner above, is the "Travelette," a tiny hat-box with amusing baby-sized bottles of three different Lucien Lelong perfumes. These are not only fun to have en route, but one of the de luxe touches that make a guest happy. Third among the notables is "Suzette," a large, flat compact that emerges from your hand-bag with all the assurance of perfect chic. It holds loose powder confined under a mesh cloth. All the members of this trio can be purchased in the leading shops in larger cities.

Eyes can not help being beautiful these days when they are fringed with the new artificial lashes that come in strips, conveniently ready to be stuck on the eyelids. Nestle-Le Mur is responsible for these, and you can buy them at most of the department shops.

The Ogilvie Sisters have a special boon for your hair in this back-to-Nature season in the form of Protec-sun. Smooth a slight amount of this over the hair before you dash out into the sun, and it will protect it from fading and streaking. Furthermore, they have a practical suggestion for those whose heads perspire during the summer. If you part the hair into sections and apply whichever of their tonics is best suited to your own head, you can keep the scalp cool and refreshed and avoid any harm to the hair. That much for prevention. As for the remedy, an excellent thing to

have used, or to use yourself, for mid-summer shampoos is the Ogilvie Sisters' Reconditioning Oil, which has a sure way of dealing with dried-up ends and restoring lustre and gleam. You can buy these preparations at all toilet-goods counters, and you can now have the Ogilvie Sisters' treatments at many shops throughout the country.

The Guerlain lipstick, the kind that we have stuck to for years and years, in its same gold case, has come out in a smart and gay new guise. The lipstick itself is far softer than formerly, but just as indelible, which means practically as indelible as anything can be, and that combination of softness of texture and durability on the lips is something to ring bells about! As to the case, it is of chromium, chic and substantial, with green, blue, or red ends to indicate the shade within—medium, dark, or light. Guerlain's Rose du Moulin, which has up until now come only in the green and gold pots, is now available in a slim little case with a screwed-on cover to slip into your hand-bag or travelling-case.

Any lady believing in names will be drawn towards Angela Varona's latest product, which is known as Angel Cream. The way it makes you look like an angel is by providing hormones for the rejuvenation of your skin. You use this to best advantage after your face has been thoroughly cleansed and before you step into your tub, so the cream will have time to seep into your pores and do its rejuvenating work. Miss Varona also has a new compact treatment box that provides a generous amount of her fundamental preparations to carry around with you or to delight some lucky week-end guest. These can be had at your favourite department shop or direct from the New York salon.

## S H O P - H O U N D

(CONTINUED FROM PAGE 60)

that do the trick that way are another brilliant development of the slide fastener, and still another thing these little metal gadgets have done is to make the world safe for sleeping-bags. All in all, I find myself singing a slight paean every time they are mentioned. My point of view is, this century is such a mess that the less said of it the better, but it has produced certain wonderful things: the airplane, and the radio, and the slide fastener. But the horse must go.

• Betteridge has some Gruen watches that couldn't be better. My agent tells me that just about now all the old watches in the world are wearing out simultaneously. It has something to do with the moon and the tide and leap-year. So, obviously, this is the psychological moment to buy a new watch, and that is why I am writing this paragraph or two.

These watches are very small and severe, sports watches kind of, and they are terribly chic. People who know call them baguette watches, meaning that they're about the shape of the diamonds that go by that name. One, for instance, is a tiny little oblong of white gold with two bands of coin coloured gold crossing it, and both white and yellow gold make the square links of the bracelet. Another, if you aren't going in for solid gold, is white gold-filled, with an absolutely plain case, not so much as a scratch of ornamentation, and with oblong links making the bracelet; it's a good watch, too, seventeen jewels.

Then, there are any number of marvellous little plain gold watches on leather thongs or black cords, whatever you want, and some larger watches with those gold faces that are so very smart. When it's watch-buying time down in Betteridge's, you'd better be there.

• Now is the time for all good men to come to the aid of the party, also for all good housekeepers to start taking stock of their linens, blankets, et al, in view of the rapidly approaching winter (in the tropics, rainy season). To all such ladies, I hand McGibbon on a silver platter, as a special present for being good. At this place, you can browse around for hours, seeing new things constantly and finally emerging with a lot of grand things for the house. For instance, to give you only the notes that I took down when there, some really beautiful satin comforters hand-stitched in a special, rather modern design, same both sides, or two-toned, for under \$23, which is fantastic for what you get.

For late summer and autumn, some cotton spreads with a linen finish, made in strong colours, such as bright blue and red, with enormous hand-appliqué monograms in white. Also, some patchwork quilts that look positively antediluvian, for under \$12. There are other comforters made of a rayon taffeta that, besides being ridiculously durable, has the decided feature of not sliding off the bed; these have scalloped edges, are in

two-toned combinations piped in velvet, and cost under \$14.

While we are on the subject of values, I would call your attention to some blanket covers at McGibbon's made of silk crêpe with imported Alençon edges and insertions, in an incredible range of colours, for under \$13, and you have it from me that they couldn't be nicer.

• A shop called Raymonde Mingot, on Madison Avenue, has got a bag that is the very thing to finish off your summer with, since it would be divine with black clothes for autumn. It is a long roll of white felt, with a strap that winds around one end and fastens with a tassel. It's quite a big, soft thing and feels good when you hug it tight under your arm. I like a bag to be fairly substantial—think of all the things you can put in it if you want to.

• A golf-ball is being made specially for women golfers. It's called the Queen Royal. Up to now, lots of time and energy have been spent perfecting balls for the use of the best men golfers. But you know and I know that a man is kinda different from a woman, and she can't, doesn't, hit a ball as hard as he does, and there's no use saying she does. So, now, this idea has come to some one, and the perfect ball for a woman's stroke has been made—about one-tenth of an ounce lighter than the standard for men. It's a lot easier to put into flight, and, in the words of the good old U. S. Rubber Company, who make it, it has "the same deadly accuracy" as the famous U. S. Royal. You can get these around where they sell such things.

• There is an individual called Rita Halle, in this funny, burgeoning city of ours, who has invented a new profession, trade, livelihood, for herself. On second thought, I realize that this trade is not new—it's one of the oldest in the world: map-making. But it has a quaint, cloistered, mediaeval quality that is not usual around here. She makes every kind of map you might happen to want—from the city to your country place, of the riding-trails on your place, of the walks in your neighbourhood, anything you can think of. Maps like this make grand Christmas cards; if you will forgive me a somewhat previous suggestion. For instance, you might have a map of the city made with your house very large and conspicuous, dwarfing the Chrysler Building. Miss Halle also suggests maps used as letter-heads or on invitations—a very good idea, too.

Most of all, however, I feel the need of Miss Halle's services when, late at night, I am driving wearily along the roads of Long Island, trying to get some place where I have been invited to spend the week-end. There should be a small, but fiery little statute passed requiring that all hostesses must enclose a map when they invite you to stay with them, showing the route to their wretched, unfindable houses. You will find Miss Halle on West Seventy-Eighth Street.



as delightful as your choicest cold cream

# ZIP

PERFUMED DEPILATORY CREAM

Just spread my new ZIP Depilatory Cream over the hair to be removed, rinse off with water, and admire your beautiful hair-free skin. . . . If you have been using less improved methods, you will marvel at this white, delightfully perfumed, smooth cream, safe and mild, but extremely rapid and efficacious. . . . ZIP Depilatory Cream leaves no unpleasant odor. It is the most modern, instantly removes every vestige of hair, and eliminates all fear of later stubble or stimulated growths. Get your tube of this cream today. Twice the size—half the price. . . . Giant tube 50c.



And with ZIP Epilator—IT'S OFF because IT'S OUT—you can

## PERMANENTLY DESTROY HAIR

Get big Special Offer package at your favorite toilet goods counter. Acts immediately. Lasting results. Highly recommended. The only Epilator for actually destroying hair growths.

ORIGINATED  
AND  
PREPARED BY

*Madame Berthe*  
SPECIALIST  
TREATMENT OR FREE DEMONSTRATION AT MY SALON

562 FIFTH AVE.  
[46 ST.]  
NEW YORK



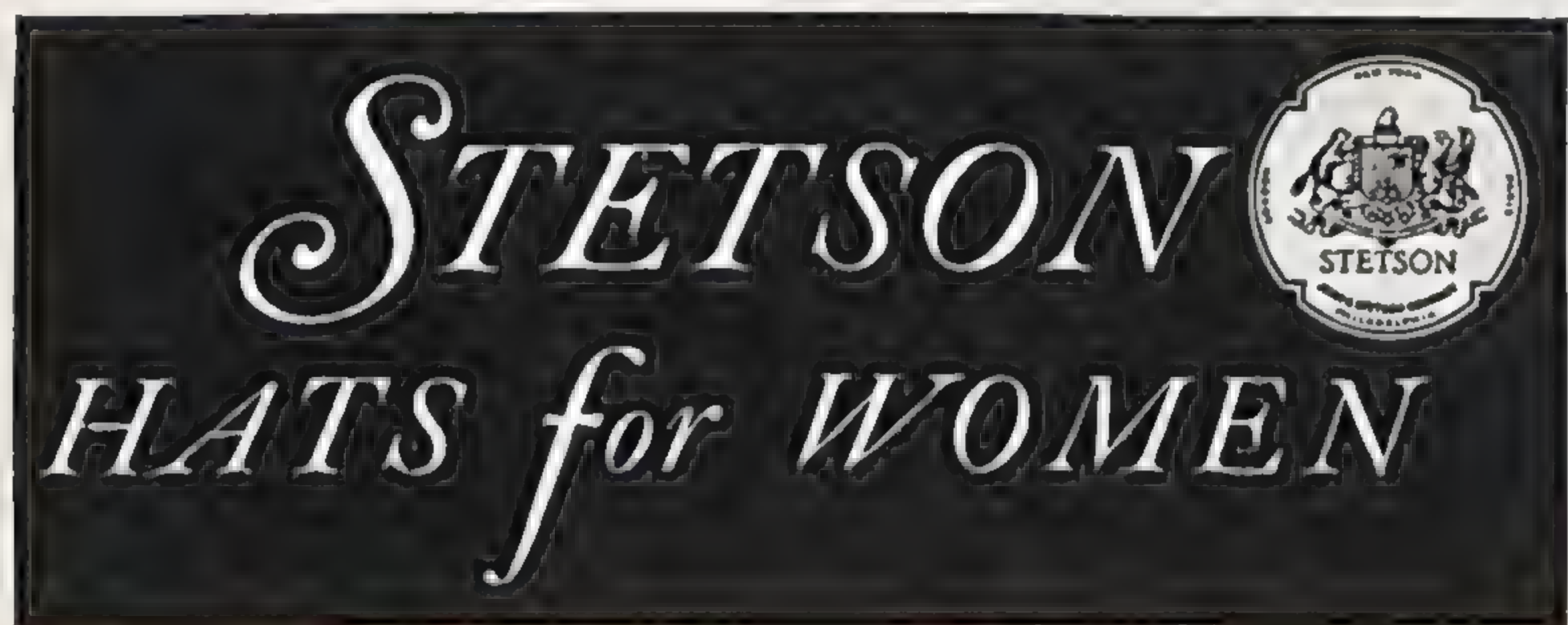


## A hat for every mood

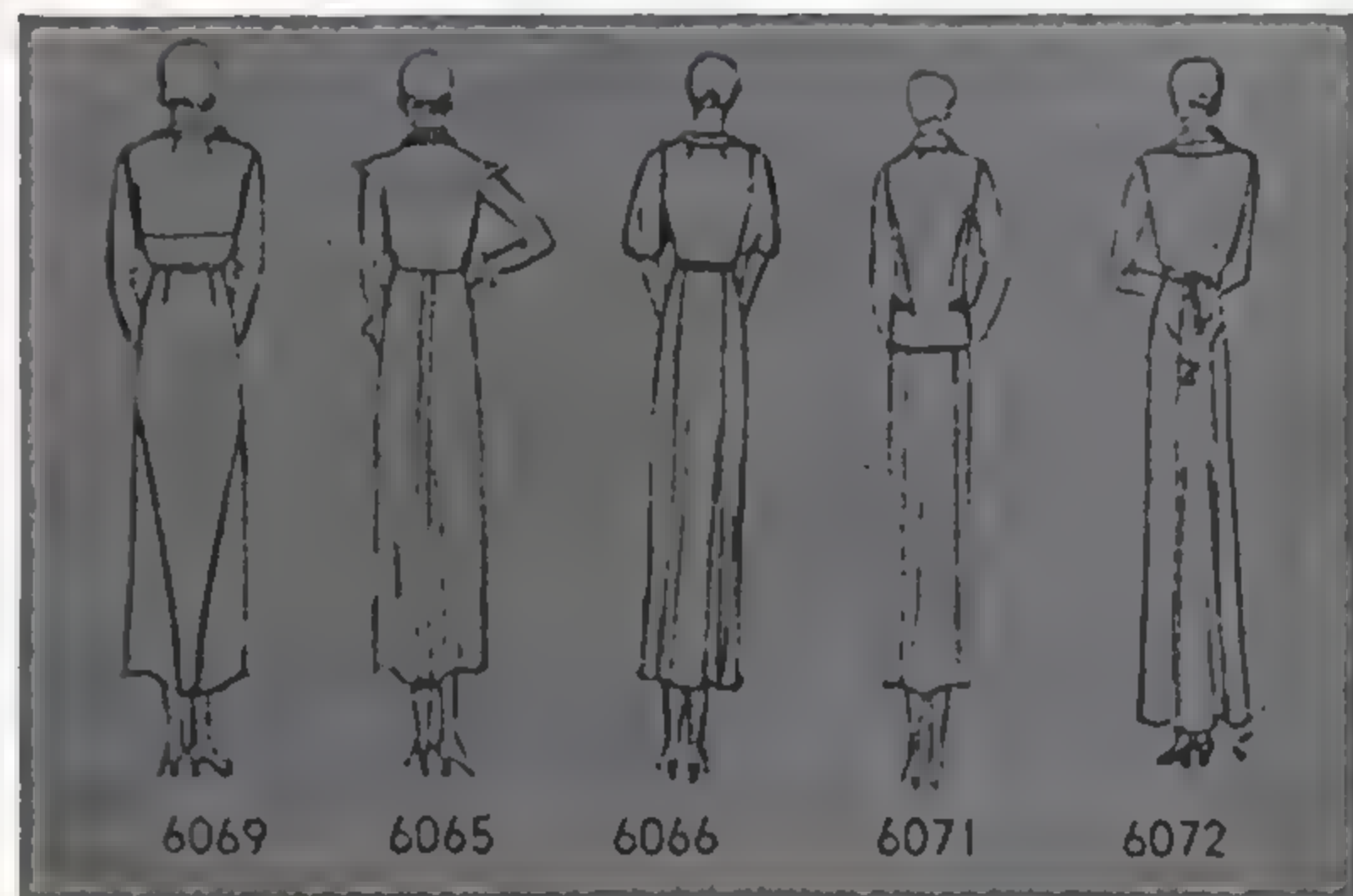
IF YOU like the lure of a brim, RAVENSWOOD's the hat to make you happy. . . . Among other reasons, because of its beautifully shaped shallow crown, the quality of its felt, and the uniqueness of its discreet trimming. . . . And on days when you feel "townish," sophisticated, or a little pert, perhaps, you'll want a turban such as NANDI . . . whose subtle little ways we wouldn't even attempt to describe. These are just two indications of the many delightful Stetsons that lie in wait for you at many of the better shops. All of them distinguished, all of them beautifully made, in materials whose quality is an appreciable part of their good looks.

JOHN B. STETSON COMPANY

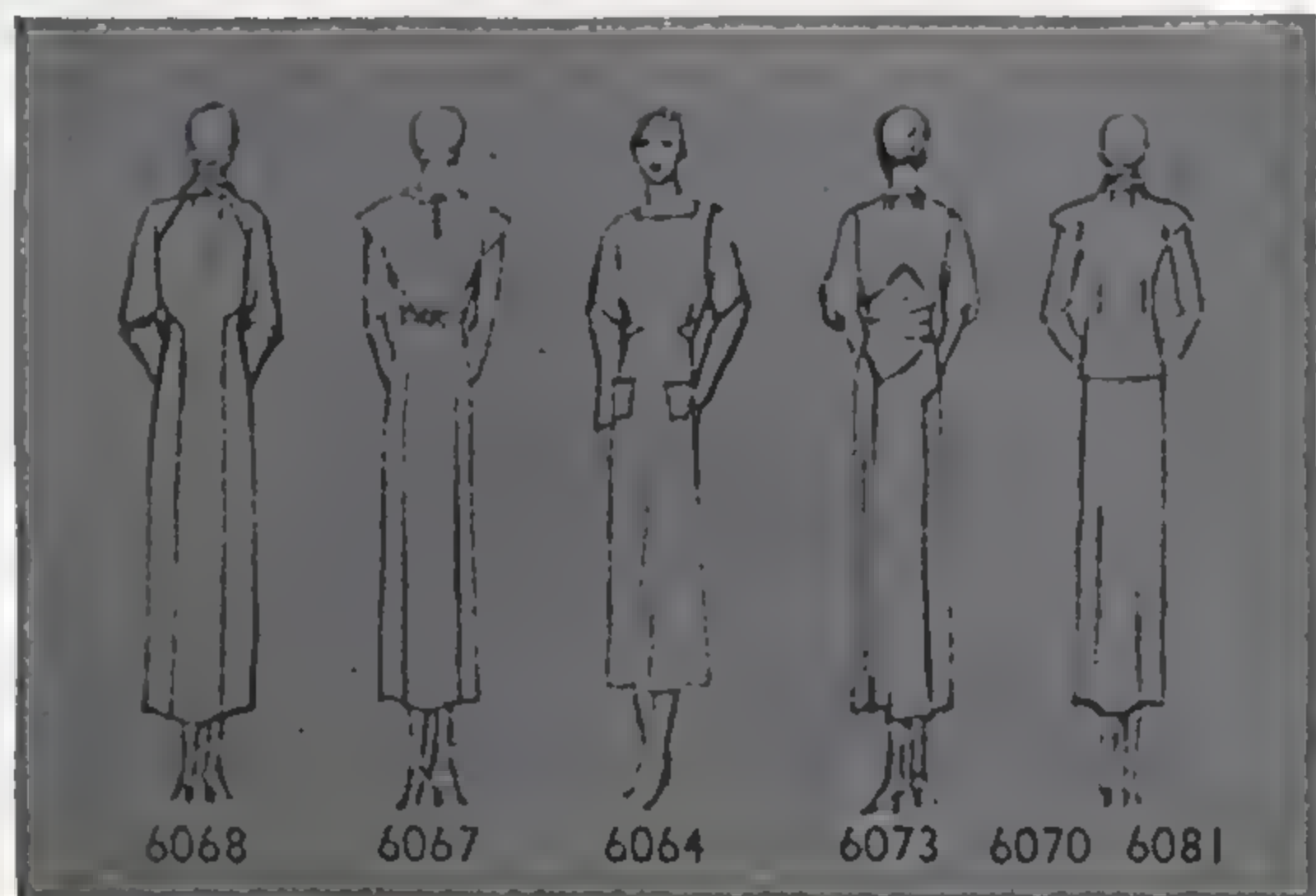
358 Fifth Avenue, New York



## BEHIND THE BACKS OF AUTUMN MODES



These are the back views of the new designs shown on page 56. Observe especially the fit of the autumn coat



Above are four back views and one front view of the models on page 57. The shoulder treatments are varied

## KNIT A SWEATER FOR YOUR DOG

THE smart dog sweater shown on page 55 is made of strong, firm yarn in brown with borders in green. These borders are turned back and hemmed to the coat to form narrow, very solid bindings to prevent the garment from changing shape. The directions given here are for a medium-sized dog, the sweater measuring about 14 inches in length and 20 inches in width. A smaller (or larger) size may be made by using needles one size smaller (or larger).

The materials required are 2 balls of Heather No. 912 and 1 ball of green No. 841 Bear Brand or Bucilla Knitting Worsted; 1 pair of Bucilla white knitting-needles No. 4, Article No. 3846; 1 pair of steel knitting-needles No. 1, Article No. 3499; and 1 crochet-hook No. 2, Article No. 3840. Knit very firmly.

With Heather Knitting Worsted and steel needles, cast on 120 stitches (around neck). Work in ribbing of knit 2, purl 2, for 2½ inches. Change to coarse needles and knit 1 row plain. First row of body pattern: knit 1 and purl 1, alternately, the entire row; this is the right side of the work. Second row: knit plain the entire row (wrong side). These two rows form the raised rib pattern that is used for the body of the coat. Work even in this stitch for 1½ inches, ending with a plain knitted row. For next row, divide the stitches for back and body; work the first 70 stitches (knit 1, purl 1), slip the remaining 50 stitches onto a stitch holder or safety-pin for a belly-band. Knit 1 row on the 70 back stitches. Bind

off 3 stitches at beginning of each of the next 2 rows; knit the first 2 stitches together in each of the following 8 rows (7 stitches in all, decreased at each side for front leg openings). Work even for 1½ inches, ending with a knit 1, purl 1 row. Increase 1 stitch at both ends in each of the next 4 plain knitted rows; cast on 3 stitches at each end, again having 70 stitches on needle. Slip these stitches to the spare needle and the 50 stitches left for the belly-band to the regular needle; work the same as on back, decreasing and increasing in same way; end with same pattern row as on back. Slip all stitches onto one needle, cast on 4 stitches at free end of back, for overlap at closing side (see page 55). Work even in pattern in all 124 stitches for 1½ inches. From now on, work the 50 stitches of belly-band in ribbing of knit 2, purl 2 (as at neck), and the rest (74 stitches) in raised pattern as before, for 2½ inches. Bind off the 50 belly-band stitches; also bind off the 4 overlap stitches at other end. Work even in pattern on remaining 70 stitches for 1½ inches. Decrease 1 stitch at both ends every other row, 6 times; bind off the remaining 58 stitches.

Sew coat together from neck to leg-opening (4 inches). With the green yarn and crochet-hook (working from right side), work 5 rounds of single crochet around leg openings and back edge (from ribbing to beginning of side closing). Turn this border down towards right side and hem. Fasten coat at side with black snap-fasteners.



# P A C K A R D

A S K T H E M A N W H O O W N S O N E

**T**HE new Packard Twin Six develops more than 160 horsepower. Seldom, if ever, is it necessary to draw fully on such vast potential power—but the extra power is *there* and its advantages are constantly reflected in the matchless, smooth performance of this great, brand new Super-Packard. ¶ Speed greater than you will ever need is at your quick command—speed that is never labored, speed that always leaves something in reserve. Acceleration is as velvety and noiseless as a summer breeze. There has never been a car, we believe, so swift, so smooth, so silent. ¶ And how easily the Twin Six handles! Steering is almost effortless. Gears shift without a click.

Automatic clutch control, available at the flick of a finger, does away with constant clutch pedal operation and provides free-wheeling results. Brakes, with vacuum assist, operate with the gentlest of foot pressure. ¶ Those who have driven the new Packard Twin Six have freely pronounced it *America's finest car*.

They base their judgment not only on its brilliant performance but on its majestic beauty, its distinguished luxury, its complete and restful riding ease. Discriminating opinion, wherever the car is known, agrees that today's Twin Six obsoletes all Vee-type cars of earlier engineering development. ¶ You are cordially invited to inspect and drive Packard's newest and greatest car.



of a Distinguished family

P A C K A R D



T W I N - S I X



## COOL AND CRISP COTTONS FOR YOUTH

## MAKING ENDS MEET SMARTLY

(CONTINUED FROM PAGE 58)



FROCK No. 3272—Linen or printed cotton fashions this simple cap-sleeved frock with a shaped yoke. Panties included. Designed for sizes 4 to 10

FROCK No. 3273—A handkerchief linen frock may or may not add a batiste and lace guimpe. Panties included. Designed for sizes 2 to 6

FROCK No. 3274—Long sleeves are optional on this box-pleated frock made of crisp piqué. Panties are included. It is designed for sizes 2 to 8

FROCK No. 3275—Shirring, dotted Swiss, and tiny, puffed sleeves combine for daintiness. Panties are included. Designed for sizes 2 to 6

canned foods, and the increased consumption of fruits and raw vegetables. The cost of electricity can be controlled by a judicious curtailment of "all rooms aglow" and a limited use of the electric iron.

And now—the telephone. Is any modern invention more blessed, yet more accursed? It is a saver of unlimited time and effort, and yet the greatest of time wasters and nerve irritants. To what purpose are these lengthy, futile chit-chats? Were we to cut in half our phone bill, perhaps a proportionate saving might be effected in our nervous energy.

Still another reducible is the laundry bill. Any person who takes a hot bath once or twice a day does not need to change her linen every twenty-four hours. It is delightful for purposes of vanity, but not of cleanliness. Costly silk underwear and nightgowns, if continually laundered, wear out in a few months, and the actual work is very expensive. If, when we remove our lingerie, we would place it on hangers to air, the pleats would endure, and the creases would vanish.

With the house-linen, also, a bit of thought and care will curtail continuous changing. By placing a large towel under the breakfast tray and subsequently under the morning newspapers (grimy with printers' ink) while we read abed, the embroidered sheet will keep fresh for several days. The daily change of bed-linen is delightful, but entirely unnecessary to our comfort.

An item of expenditure second only in its total amount to that of rent and wages is the cost of foods. To cater well—by which is meant appetizingly, nutritiously, and economically—requires a knowledge of food values and a good memory. A balanced diet is best for the average individual. One need not, however, make an involved study of the "Vitamin Family." Nature has placed at our disposal literally hundreds of foods to choose from, and, in these days, canned and prepared products almost equal in nutriment the fresh article and can be obtained in great variety.

## CREDIT WHERE CREDIT IS DUE

For clear bouillon, the good, prepared bouillons are excellent, if one adds a thin slice of lemon or a few fine slices of calavo. Campbell's soups are delicious and are obtainable in many flavours. These, too, can be glorified at small cost and trouble. To the pea soup, add some milk and bread croutons. A teaspoonful of whipped cream dropped in a plate of tomato soup just before serving is appetizing. "Pepper pot" and clam chowder are unusually good. Many of the canned fruits and vegetables, too, are delicious. Canned cranberries and apple-sauce are almost better than those freshly prepared. And not only do these canned products relieve the cook of much work, but they are additionally economical in that you can buy in a given quantity, thus eliminating waste, or in a large quantity at a smaller cost.

Hors-d'œuvres, so infrequently used in planning meals, make a delicious

course. They might include ripe, stuffed, or plain olives, anchovies or sardines, cream cheese balls, sliced German sausages, hard-boiled eggs, mixed sliced tomatoes, cucumbers, and beets, cauliflower mayonnaise, cold boiled eggplant with French dressing, and canned baby artichokes.

## LUNCHEON MENUS

Grapefruit; scrambled eggs with mushrooms; chicory and beet salad; coffee.  
Clear soup; tomato stew with onions, carrots, and potatoes; green salad; fresh fruit compote.  
Clam broth; creamed codfish, tomatoes, stuffed celery and cucumber salad; canned peaches.  
Clam chowder; eggs sur le plate with two kidneys, romaine salad with French dressing; coffee.  
Bouillon (lemon); tomato omelet, celery salad; stewed prunes and cream.  
Clam-juice cocktail; sausages served on purée of pease; tomato salad; apple sauce and cream.  
Melon; liver and bacon, hashed creamed potatoes, Lima-beans; canned black cherries, coffee.

## DINNER MENUS

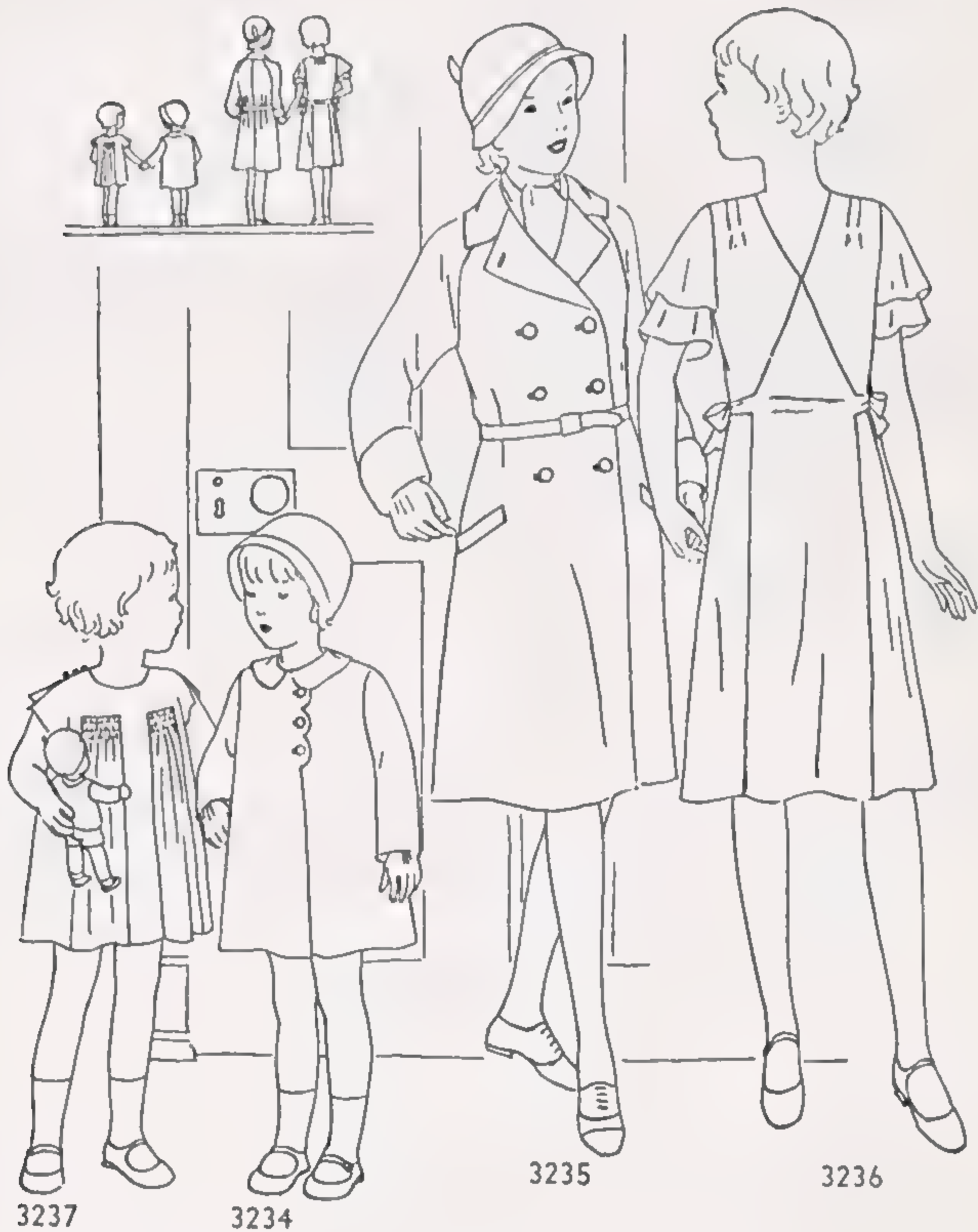
Clear soup, sliced calavo; broiled smelts, drawn butter, parsley potato balls, sliced cucumbers; lettuce-and-egg salad, coffee.  
Clams half-shell; spaghetti and tomatoes (Heinz's); vegetable salad (beets, cauliflower, romaine); cold rice pudding.  
Cream of pea soup; broiled chicken, romaine salad; hot mince pie, coffee.  
Vegetable soup; meat balls (with onion and potatoes); watercress-and-lettuce salad; baked caramel custard.  
Clear soup with vegetables; stewed kidneys in a circle of green pease; baked apples and cream, coffee.  
Clams half-shell; guinea fowl, fried hominy, currant jelly, string-beans; peach tarts.  
Clear soup; minute steak, stewed tomatoes, French-fried potatoes; raspberries.  
Black bean soup; chicken fricassee with rice, spinach; prune soufflé.

Below are listed the monthly bills for a family of two—man and wife—, two maids, an extra cleaning woman one day a week, and occasionally a few guests. The master and mistress have dined out four times in the month.

Wages—cook-waitress, \$75.	
chambermaid, \$75.....	\$150.00
Extra help.....	25.00
Gas.....	7.50
Electricity (radio).....	8.00
Telephone.....	18.00
Butcher.....	32.00
Fish man.....	7.50
Milk and cream.....	10.00
Groceries, vegetables, fruit, bread, eggs, butter.....	56.00
Windows cleaned.....	5.00
Valetry.....	10.00
Laundry—\$10 a week.....	45.00
Monthly, \$374.00	
Yearly, \$4,488.00	



## DESIGNS FOR PRACTICAL DRESSMAKING



• FROCK No. 3237—Handkerchief linen fashions this frock; panties. Designed for sizes 2 to 8

• COAT 3234—This crêpey wool coat is an "Easy-to-Make" model. Designed for sizes 1, 2, and 4

• COAT 3235—Raglan sleeves distinguish this double-breasted coat. Designed for sizes 6 to 14

• FROCK 3236—Double cape sleeves mark this crêpe frock. Designed for sizes 8 to 14

## FOLLIES OF 1932

(CONTINUED FROM PAGE 43)

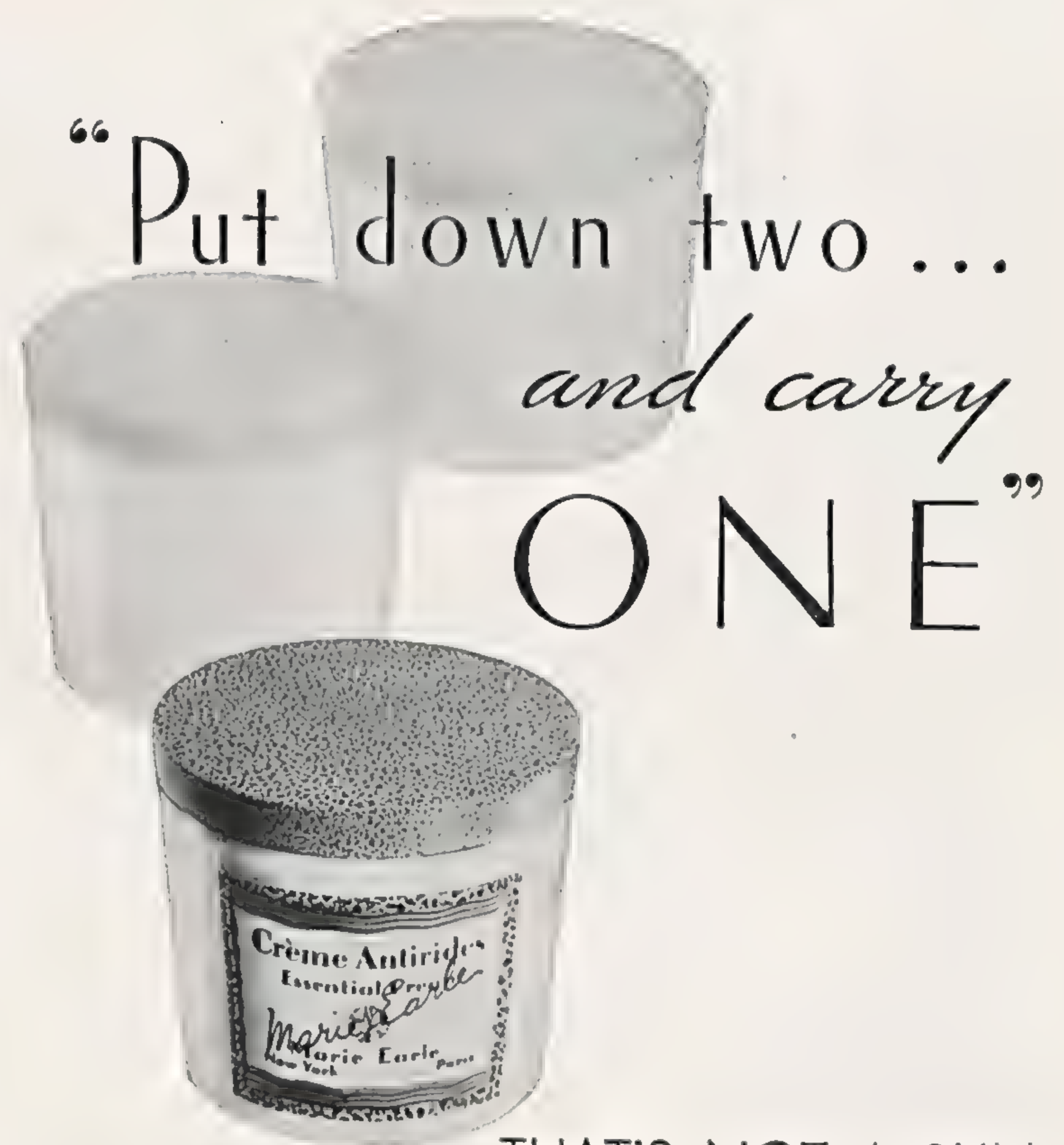
arrive at some of these phenomenal prices. When you go down into the Seventh Avenue wholesale district of New York, where most American clothes first see the light of day, your fondest illusions about cheap clothes debunk themselves, and the much misused word *Value* comes to mean something concrete.

It is all very like the funeral system in France. You can have a *Première Classe* Funeral or a *Seconde Classe* Funeral. If you take the *première classe*, you know that you are going to get so many yards of black drapery hung over the church door with your initial in white so many inches high embroidered thereon, so many nodding plumes on the catafalques, so many long-faced attendants in black, and so many spanking black horses. No power on earth will fool a Frenchwoman into thinking that a second-class funeral can be made to look as well as a first-class one.

So with a coat. With a first-class coat, you are getting a good wool, properly shrunk, and one that won't suddenly go askew after you have sat through the Yale-Harvard game in it in the rain; fur that will not shed like a puppy-dog all over you; a lining of decent silk, well dyed; and hand-finishing, which does not show offhand, but makes all the difference in the ultimate chic and hang of the coat. A second-class coat is cut by electrically driven machines with as many

as thirty-four others at a time (fifteen layers of wool are all that should be cut at a time). The lining is so cheap that, if the coat survives a season, it will need relining. The fur is leath-ered, a horrid process, the horridness of which you can divine. Worst of all, the coat is cut skimpily, without enough lap, and, if you have ever had a coat with this failing, you know the gawky, poor feeling it gives you as you hug it about your form in an effort to make it meet in front. As with a coat, so with dresses, hats, and accessories.

Quality is integrity in merchandise, the unseen something that makes you just a little more distinguished than the woman next door. Vogue prophesies that that old, nice knowledge that women used to have is coming back. We are going to know a good silver fox from a fair one. We are going to revel in the feel and the smell and the rained-upon colours of good tweeds and be dissatisfied in consequence with their imitations. We are going to care about the leather of our shoes, as men care about saddles. Out of all this elation and subsequent dissatisfaction, women have emerged wiser. They have learned that the bottom does not need to mean the ditch—and that you can not go on wearing very cheap dresses, and very cheap hats, and very cheap shoes and stockings without beginning to look just a little cheap yourself.



THAT'S NOT A SUM  
IN ARITHMETIC BUT A SIMPLE  
HINT FOR IMPROVED SKIN CARE!

You can easily "put down two"—that is two jars of *average* face creams—and "carry one"—when it's *one* jar of Marie Earle Essential Cream—for this cream both *cleanses* and *nourishes* the skin.

When roadway dust clogs the pores, you can depend on Marie Earle Essential Cream to *cleanse* your face thoroughly; and—even in the heart of Summer, when hot sun burns and dries the skin—you can count on Marie Earle Essential Cream to help in *nourishing* the tissues, by paying back pre- cious beauty oils that complement the natural oils so essential to the skin's youth and smooth texture.



For sheer delight, there's no lovelier moment in your beauty care than that when you stroke this cool, verberna-scented Marie Earle Cream onto your grateful face! The warmth of the skin liquefies the Cream, and all soil and make-up are flushed from the pores.

Marie Earle Essential Cream is a remarkable "find", as the most exquisite women frequently tell us! It's *one* Cream that serves capably in *two* essential rôles. It simplifies skin care, cuts down the cost of beauty upkeep, and lightens your over-night dressing case. At the same welcome prices: \$1.90, \$3.50, \$5.75—at most of the better shops.

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**RUBBER GARMENTS**



This latest REDUCING BRASSIERE gives you that trim, youthful figure that the new styles demand. 2 to 3 inch reduction almost immediately. Send bust measure. Price only **\$2.25**

HIP, WAIST and ABDOMINAL REDUCER for men and women: takes care of that ugly roll above corset. Send waist and abdominal measures. Laced at back. Price only **\$3.50**

**PRETTY ANKLES and CALVES**

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**\$3.75**  
Per Pair

Send Ankle and Calf measure.

FORM-FITTING HIP AND THIGH REDUCER in flesh colored rubber. Send waist and hip measure. **\$5.50**

BUST REDUCING BAND-DEAU. Send bust measure. **\$3.50**

All garments are made of pure gum rubber—flesh colored. Write for literature. Send check or money order! No cash.

Accurate measures are essential as garments cannot be returned or refunded due to sanitary conditions.

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**Fed Up? Run Down?**

Played out? All in? Got the "wish the Election was over" blues? You need a change of air and scene. Pack a trunk—not more than one—or two suitcases and a hat-box. But first . . . pack your mind with information on where to go and how to get there and what to do. Consult the Travel Directory, which begins on page 14 of this issue.

You'll find a wide latitude of choice between many delightful modes and routes of travel, many travel points you have always hankered to see. Grand places, with the social icing a mile thick. Informal places where you can relax and re-discover your soul, your appetite and your illusions. Thrilling places, where you can fall off a mountain peak in most distinguished company. Little known places, so that you can put out the eye of your envious friends when you describe them. Famous places, that you really ought to see sometime. In short, you'll find all sorts of places to go except the sort you wouldn't care for.

DIARY OF THE PARIS SEASON

(CONTINUED FROM PAGE 39)

by Neil Martin, who is responsible for the decorations at "Brick Top's." Here, Martin has done a very daring thing—he has decorated one of the rooms in white—a thing I have never seen done before in a restaurant. Being a tiny place, he had to economize on space, and so the piano has been perched up on legs over the staircase by which one enters. In other words, one mounts the stairs and enters the room through the piano legs. And if the man at the piano wants to play a joke, he bangs a loud chord just as you enter.

Ciro's is very fashionable for lunch, this season, and so crowded that one can hardly get a table. I should say that Ciro's, Victor's, and the little Quirinal restaurant in the rue Marbeuf (an Italian restaurant) are the lunch places in Paris at the moment.

WEDNESDAY

All Paris turned up to-day at the Rothschild wedding—the marriage of Baron Robert de Rothschild's daughter and Monsieur Mulhstein, the counsellor of the Polish Embassy in Paris. It was a Jewish wedding, in the strictest and most elegant tradition, at the Temple Israélite in the rue de la Victoire. I had never been to one before, and, for me, everything about it was novel. First of all, enclosed with my invitation was a coloured card that had to be presented at the door. The cards were of different colours, indicating in what section of the church one was placed. My card was blue, and I found myself next to the foreign diplomats. The service was at half-past one; and we went fortified with a glass of milk and some sandwiches, in place of having lunch.

At a Jewish wedding, the men and the women sit on opposite sides of the church, and the men wear their hats all during the service (it was the first time I had been at a wedding when my mind was not occupied with taking care of my top-hat; in this case, it was on my head instead of on my mind). During the service, the bride and groom with their respective parents sat under a huge gilded and brocaded dome, especially put up in synagogues for weddings. The service was beautiful, and the music wonderful. All smart Paris was there in their best clothes, and the entire Rothschild clan, a very impressive group, sat about the gilded canopy on a raised dais facing the rest of the people in the church. The bridesmaids were dressed in pale blue, with little feather hats in different shades of blue. During the service, they made a collection for the poor—a thing that is always done at weddings in Europe. I should think that, in this case, the poor must have benefited handsomely.

THURSDAY

The only way to describe the present state of society is to say that it is undergoing a radical change. Imagine dinner-parties in Paris being almost a thing of the past. Every experienced hostess has begun to realize that now the fashionable world is dining at her cocktail buffet, and she has resorted to giving more substantial things than olives, potato chips, and caviar sand-

wiches. She now supplies hot dogs and hot ham sandwiches (of the quick-lunch variety). Of course, these more substantial dishes are not on the table at six o'clock, but they appear by half-past seven, and I notice that the guests who had been nibbling up to then frankly return to the buffet and go in for a good substantial repast.

All this makes a difference in the matter of clothes. A woman does not buy as many evening dresses as she used to, but many more afternoon dresses and the sort of *demi-toilette* that can be worn from six till midnight. We men seem to live in blue suits (up goes the price of blue suits). And, as for food, I don't know how our digestions are going to stand this quick-lunch-counter eating—such varied food and at such odd hours! I have almost forgotten what *sole meunière*, *poulet alsacien*, and *pêche Melba* are like, for I live on snacks—such as hot dogs, grilled sausage, and olives wrapped in bacon and later, at supper time, on ham and eggs, corned-beef hash, Welsh rarebit or something similar.

SATURDAY

Because of the assassination of the President of the Republic, all social engagements in Paris have been cancelled. Even the English Court has declared a week of mourning, and all the official English in Paris are wearing black. But at a lunch party to-day, in the country, four important Frenchwomen arrived in the brightest possible dresses. One, the wife of a French minister, wore a bright red dress. Only the Englishwomen present wore black. I thought this an excellent example of Democracy versus Monarchy. Certainly, when the English go in for anything, they do it very thoroughly.

Elsa Maxwell is not having her "circus" party, after all. Sensational big parties, except for charities, are considered "bad form" this season. It is rather a shame, for her parties are always better than any one else's.

MONDAY

This morning, I went to a breakfast party at eight o'clock—an hour chosen because of the funeral of the assassinated President. Among the people who live on the route of the procession from the Élysées to Notre-Dame are the Edouard de Rothschilds, whose house is on the rue de Rivoli, and the Tobin-Cameron-Tucker clan from California, who have apartments at the Continental, with eight or ten rooms along the rue de Rivoli. There, they could have any number of people—and they did. There was a beautiful English breakfast being served when I arrived, and, it being Paris, many of the party had stayed up all night and were having their second supper, so to speak, at eight in the morning.

The most extraordinary thing about the funeral was the broadcasting, in the place de la Concorde and the Tuileries gardens, of the service at Notre-Dame and the Panthéon. It was most impressive to hear the service, the music, and Tardieu's speech floating out on the air, just as clearly as if heard on the spot. It is indeed an extraordinary age in which we are living at present. (Continued on page 67)

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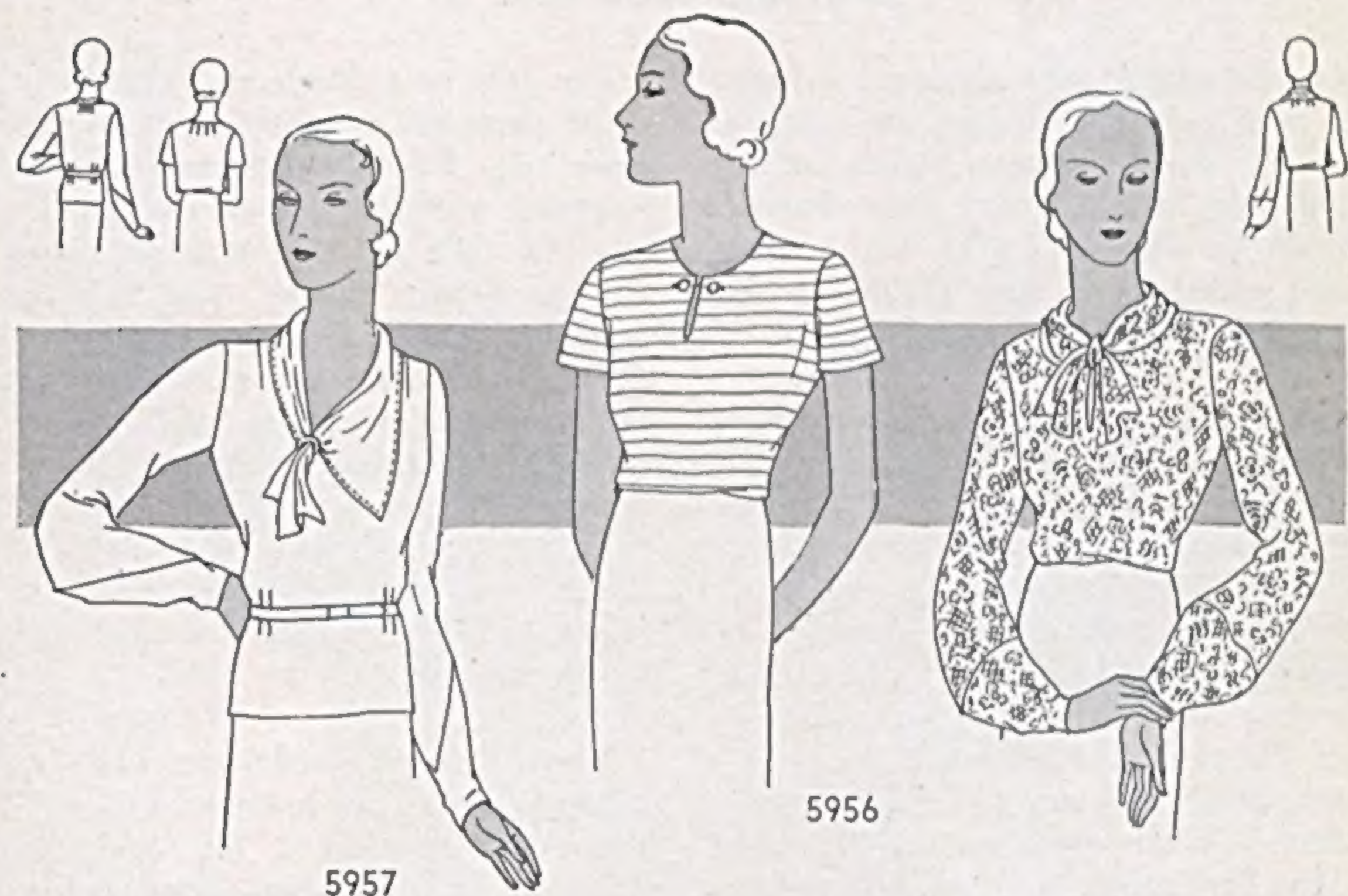
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While every precaution is taken to insure accuracy, we cannot guarantee against the possibility of an occasional change or omission in the preparation of this index.



## DESIGNS FOR PRACTICAL DRESSMAKING



BLOUSE No. 5957—Belted overblouse or tuck-in of canton crêpe, with novel, shaped yoke. Designed for sizes 14 to 44

BLOUSE No. 5956—This blouse is in two entirely different versions. That just above is of striped jersey for sports

BLOUSE No. 5956—For afternoon, the model may be long-sleeved and of lace, as above. It is designed for sizes 14 to 40

## PARIS PREDICTIONS

(CONTINUED FROM PAGE 22)

will be, for it can then be used interchangeably on all your coats, morning, noon, and night. Fur and fur-trimmed shoulder-capes and pelerines, of which there will be untold numbers and variations, also come in under this double-service category, since they can go on over a coat or a dress, day or evening, as you please. Not to be confused with these trimmings are the new

TRIMMING-LIKE SCARFS made, not of one skin, but of two or three or even four. So much originality has developed in the treatment of these fur scarfs that it will be hard to know what to choose. Anything, however, rather than the old single skin we wore so long. Three foxes may have their heads caught into a ring and the skins draped in three directions, over the arms and around the throat. Or sables may fasten at the side or back under a huge bunch of tails or paws, or two skins may be worn in double loops like a necklace around the neck, or draped over the shoulders, or twisted into three loops—one for the neck and two for the arms. Your imagination can run riot and still not keep up with all the possibilities that can be developed with a serviceable set of skins.

COLOURS FOR DAY will be dull and deep and full of shadows, especially in the woollens for street wear, with only the slightest bit of a light cast in silks for dresses. Brilliance will be scarce in the daytime. Black will return to its preeminent place in fashion, and a new black woollen is so faintly streaked with white that you are not sure whether it is an intensely dark grey or black with a grey tone over it. It reminds you of silver fox and is marvellous when combined with it. The darkest shades of brown will be important, as well as subdued deep tones of red and green.

Your furs and your light coloured accessories or dress tops will supply the brightening touch. Everything will be chosen in relation to your furs: your stockings will be in sable tones; your gloves will be in pearl-grey with silver fox, or beige or light brown with brown furs; and your bags and shoes and hats will tone in with your fur rather than the fabric of your coat or suit.

FABRICS FOR DAY continue to be rough to the touch. Many will have a rustic, peasant-like appearance. But the newest will be as soft as down, with Angora and cashmere woollens assuming an important place in the mode. Woollens with self-coloured designs woven in relief will be more noticeable than before, and vertically ribbed patterns will usurp the place held so long by diagonals.

COLOURS FOR EVENING will be pale, but rich. Azalea-pink and varying shades of rose with a mauvish cast to them will be good. Pale greens, golden-yellow, and lemon-yellow will be much in evidence. White takes on a new richness in dull, chalky, crêpey fabrics and, along with rich red, will be superb in velvet.

EVENING FABRICS lead off with velvet, both in the shiny versions and in dull wool-like weaves. New velvets will have a crêpey look—almost peasant in feeling. In all its versions, velvet will be soft and, for the full-skirt evening silhouette, will be gorgeously rich and lovely. The dull silks will be duller than ever, but their quality will increase in ratio. Failles and taffetas will also assume an important place in the wide-skirted evening mode and will be smart for jackets with puffed sleeves, and the recent use of wools in the evening will increase in importance as the season progresses.

## DIARY OF THE PARIS SEASON

(CONTINUED FROM PAGE 66)

## WEDNESDAY

Last night, I was asked to a very small and select dinner-party to meet Miss Texas Guinan. And I was thrilled, for, believe it or not, I have never seen her before. It did not take more than fifteen minutes to realize why she is such a famous person; she has one of the strongest personalities I have ever come in contact with. We sat at the table for two hours, and no one else spoke, while she gave a complete and vivid account of her experience a year ago, when she was refused entrance into France for herself and her "kids," not to mention the white horse and the covered wagon that she had brought along. When she recounted her plans of last year, to turn the present "Montmartre" into a Western bar, like something in the movies, bringing her "kids" each night to the cabaret in a covered wagon, herself riding on a white horse, dressed as a cow-girl, I thought perhaps it was just as well that she was not allowed to land. But no experiences that she might have had in Paris could have been funnier than those she had at Havre during the time she spent there in "jail." I asked her, "Were you really in jail?" And she said, "Baby, whenever you see bars on the windows, they're not there to keep you from falling out." The evening was better than any play I have ever seen.

## SATURDAY

As you know, with the opening of the Ambassadeurs, the Paris season is officially on. And, depression or no depression, last night's opening was no less brilliant than in former seasons. Although, like all first nights of this sort, it was too crowded, the Hungarian orchestra, which is the feature of the new show, was worth any amount of discomfort. It was superb when it played the "Blue Danube" and the "Volga Boat Song" (both of which we have heard too often) in a way that made them seem quite new and fresh.

All the women had on their best new clothes; and I noticed that many were wearing cotton dresses with organdie ruffles, which gave an extreme touch of simplicity in that setting. The Duchesse d'Ayen in a candy-pink striped piqué dress, Mrs. Troyte-Bullock in dotted muslin, the Comtesse de Cossé Brissac and Mrs. Corrigan in white piqué, and Madame Lombardi in black organdie, all looked more like girls on a Valentine than the sophisticated women of Paris society. Mrs. Richard Norton, who is very often in Paris these days, looked very pretty in an extremely simple white dress with a scarf of dark blue velvet, yards long, held in place by an enormous diamond butterfly with sapphires and emeralds set in its wings, an old-fashioned piece of jewellery that belonged to her grandmother.

The Princess Christian of Hess wore a yellow muslin dress printed with daisies, with a wreath of daisies and buttercups around her shoulders. Mrs. Harry Darlington (the beautiful Mrs. Darlington, of Pittsburgh) wore a lei of white ostrich feathers with her white dress, instead of flowers. These leis of flowers are now worn by everybody—during the day,

as well as in the evening, though they are much shorter for daytime. At lunch, I saw the Comtesse Potocka wearing a lei of white hyacinths, a white hat, and white gloves with a grey dress. And Mrs. Corrigan wore a tiny lei of bright blue cornflowers with a blue shantung dress.

## SUNDAY

Every one enjoys the afternoons at home that five Paris hostesses have adopted as their own during the season. The Comtesse Mercati has Monday afternoon; the Princesse Cito, Tuesday; Lady Mendl, Wednesday; Madame Ralli, Thursday; and the young Princesse de Faucigny-Lucinge, Friday. We all have standing invitations to these houses on those days, and all of Paris turns up. There is a sort of friendly rivalry over the food, each hostess usually springing something new in order not to be outdone by the others.

## WEDNESDAY

Paris is beautiful this morning. The fountains are playing, the chestnut-trees are in full bloom, and little showers of white petals fall with the gentle gusts of wind. Children in fresh muslin dresses are watching the Punch-and-Judy show under the trees of the Champs-Élysées. I have seen a woman in an open landaulet motor, holding up a crooked sunshade (to be seen only in Paris now), people lunching out-of-doors in the Ritz garden, baskets of plover's eggs on the buffet table, men in the Ritz bar wearing grey, double-breasted flannel suits, and Cole Porter with a red carnation in his buttonhole. There are lots of women in flowered dresses, without even fur pieces round their shoulders, beds of blue forget-me-nots and pink tulips in the Tuileries gardens, and lovely ladies accompanied by men in grey toppers coming out of the garden of the British Embassy—for it is the day of the garden-party. I close my eyes and hold my breath—I want to remember Paris like this always.

## FRIDAY

Last night, the Fred de Janzé gave a showing of their African film, the record of a real "safari." The picture was made by de Janzé himself and shows his wife shooting lions, tigers, and buffaloes, as well as presiding at the dinner-table of their jungle camp, and all the other domestic routine of such a life. The picture is wonderfully well taken, and the whole thing, captioned and put together by de Janzé, is as well done as any professional could do it. But I have decided one thing—now that I have seen what a real "safari" is like, I need not have the experience myself.

As we were asked by the de Janzés to see the picture and have supper, we did not dine beforehand, but, instead, some twelve of us went to the Fred-die Frelinghuysens for a snack—a very good snack of cold lobster, caviar, hot creamed chicken, and an ice. And, while we were sitting in the dining-room in the twilight and the light of a few candles, with the window wide open, the moon rose over the tops of the blooming chestnut-trees.

Nobody could go to bed on such a night, so I went on a spree, and, from what I (Continued on page 68)



## DIARY OF THE PARIS SEASON

(CONTINUED FROM PAGE 67)

FIVE PEOPLE  
SENT REGRETS  
TO MY PARTY...  
I DON'T KNOW  
WHAT I'LL DO

I'LL BE  
SENDING  
REGRETS MYSELF  
IF YOU DON'T  
LET ME SLEEP...

*But the parties would be all right . . . if the coffee wasn't wrong.*

NATURALLY, when people can't sleep after one of your parties, they often blame you. They may not suspect that coffee with caffeine keeps them awake . . . makes them nervous and irritable.

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Kaffee Hag is an improved blend of real coffee—guaranteed to be 97% free of caffeine and indigestible wax. It cannot keep you awake or affect your nerves. It's the ideal drink for evening parties and dinners because it brings you all the cheer and flavor of coffee without its regrets.

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can remember this morning, I heard a light coloured "nigger gal" sing at Zelli's, saw a woman dance at the "Melody Bar," joined Cole Porter's table at "Brick Top's" for a time, and ended up at the "Quick," where we had corned-beef hash.

MONDAY

Every night I see more and more cotton dresses. Last night, Kay Lo-Savio wore a dress of *imprimé* linen, in black, white, and grey, like a Charvet dressing-gown. Frances Wellman's dress was black organdie; Mrs. Julian Allen's looked like white cotton scrim. And Mrs. Corrigan's was one of the prettiest dresses I have seen—red, green, and white striped organdie, from Chanel—like a stick of candy. Mrs. Frelinghuysen wore Mainbocher's red-and-white checked gingham with a white ruffled organdie guimpe.

TUESDAY

Last night, I dined with the Gurnee Munns (they have an apartment here for the season). It was a big dinner with the guests seated at small tables of six or eight—which, by the way, is the only way to get a large number of people into an average-sized dining-room. Dinner was served in the proper way, and, just to show you what creatures of habit we are, I found it a little long, since I am so used to buffet parties at which I may fetch what I want to eat, without sitting for hours at table. Just the same, it was a very good party, with a Cuban band after dinner.

I've just seen Madame Fabre-Luce—the youngest daughter of the Princesse de Faucigny-Lucinge—who returned yesterday from Rhodes by air. She tells me that it is the next Cannes. Oddly enough, you will remember that I have always talked about Rhodes, since I went there on the Courtauld yacht in 1928. I said then that it would become a famous place—and now it has. One can go by air in twenty-four hours, and it has a wonderful hotel, the Villa des Roses, under the same management as the Excelsior at the Lido.

WEDNESDAY

Elsa Maxwell had her birthday party, after all: a hundred and fifty people at dinner, at the Ambassadeurs, at a number of small tables. As somebody said, her guests were a "hand-picked dish of the first fresh green pease"—the smartest people in French and international society.

FRIDAY

To-day, I went to have cocktails before lunch with Mrs. Graham White (Ethel Levy), who came over from London to spend a week on board her boat, tied up to the quay at the Pont Alexandre III. Everybody, including herself, is enjoying her yachting cruise on the Seine, and she says that she has everything she could have at the Ritz, except the telephone. So she has hired a page boy with a bicycle to run all day over Paris, doing her telephone calls by hand, so to speak. "HIM"

## How to order Vogue Patterns by mail

Vogue Patterns may be ordered by mail from any of their distributors; or from Vogue Pattern Service, Greenwich, Conn., or from 1196 The Merchandise Mart, Chicago, Ill., or 523 Mission Street, San Francisco, California. In Canada, 70 Bond Street, Toronto, Ontario.

Please state the full pattern number. When ordering skirts give both waist and hip measure. When ordering misses' or children's designs, state age.

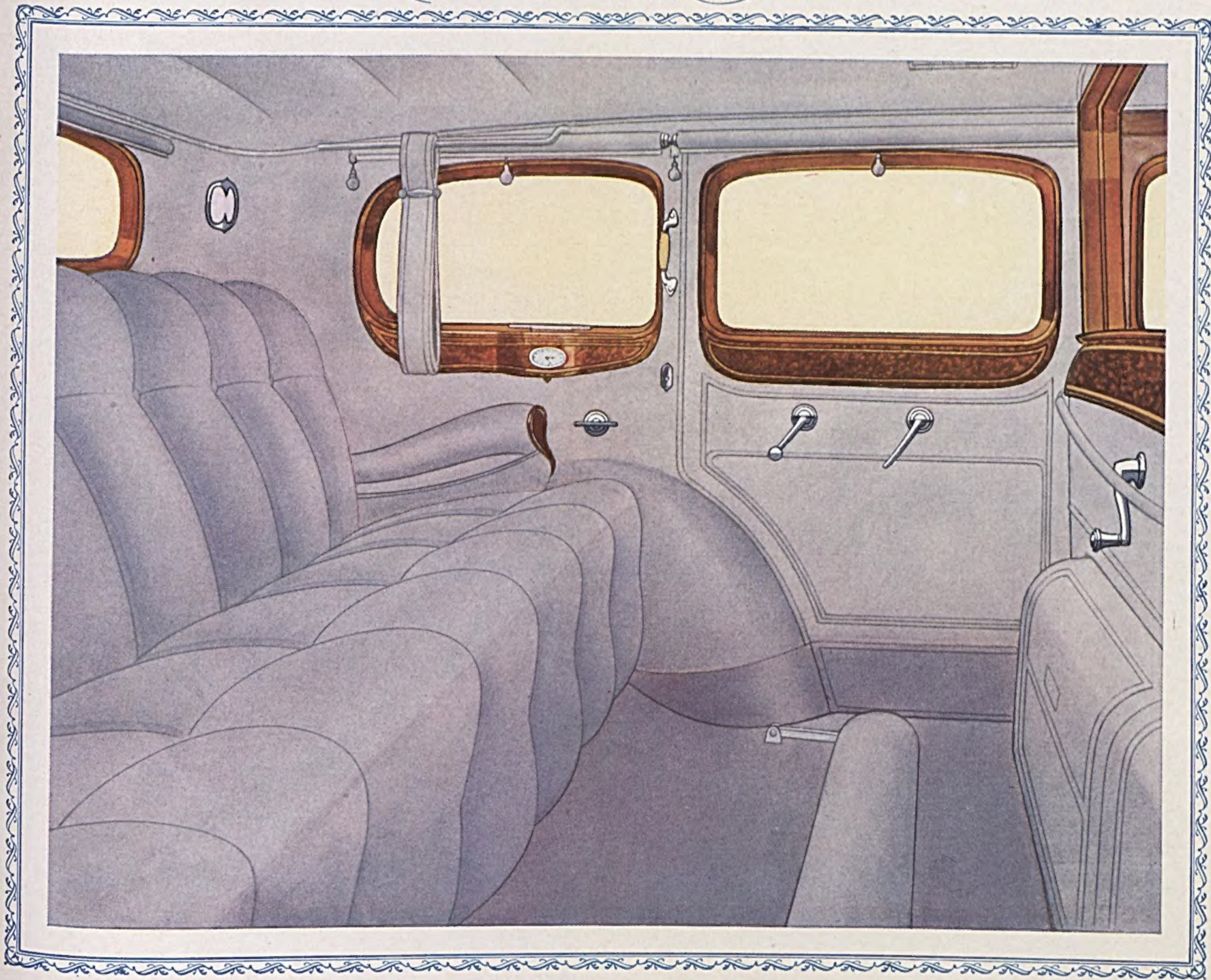
Vogue does not make provision for charge accounts or C. O. D. delivery. When ordering please enclose cheque, money order or stamps. Remittances should be made out to the store or office from which you order.

### PRICES OF VOGUE PATTERNS

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3274 . . . . .	.25	6070 . . . . .	.50
3275 . . . . .	.25	6071 . . . . .	.50
5956 . . . . .	.50	6072 . . . . .	.75
5957 . . . . .	.50	6073 . . . . .	.75
		6081 . . . . .	.25

In Canada all 25 cent patterns are priced at 30 cents, and all 50 cent patterns are priced at 55 cents.





### It Takes a Woman to Appreciate Things Like These

**W**HEN the new Cadillac-LaSalle interiors were originally conceived, we asked a lot of people what they thought about them. At first, we asked *men*—because it was more convenient to do so. And the reaction, in every instance, was very, very favorable—beautiful and rich, they said, beyond anything they had ever seen. And then we started asking *women*—only to find that the men hadn't really appreciated what they had seen at all! In all Cadillac's years of building, with the one thought of pleasing the most particular people, women had never received anything so joyously as these new

interiors. And so it has been everywhere since the new Cadillacs and LaSalles were publicly presented. Women are partial, of course, to everything about these new cars—for they are exactly the kind of car a woman prefers: beautiful and comfortable and so delightfully easy to drive. But there's no gainsaying the fact that the biggest feminine appeal of all is those perfectly wonderful interiors. Why not see them today? Just telephone your Cadillac-LaSalle dealer, and a car will be sent to your door. LaSalle prices from \$2395, Cadillac from \$2795, f. o. b. Detroit.

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R. J. REYNOLDS TOBACCO COMPANY  
Winston-Salem, N. C.



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